

HARRISON'S REPORTS

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A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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Vol. XII

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No. 1

THE STATUS OF UNRESTRICTED "PROTECTION"

The December 13 Milwaukee Journal contains an article about the situation that has arisen in Racine as a result of the unreasonable "protection" or "clearance" the circuits are able to obtain in that city against independent exhibitors.

"Seven independent theatres in Racine, representing a \$1,000,000 investment in buildings and equipment, will be closed January 1 unless the owners of the theatres obtain more satisfactory release dates on motion pictures for second run from two chain theatres holding first run rights.

"The step was decided upon Thursday night at a meeting of independent exhibitors. The group named itself the community theatres' protective committee and will confer Friday afternoon with Mayor William H. Armstrong of Racine in regard to the situation, which it is alleged has reached a stage where independent exhibitors have been practically forced to the wall.

"The independents hope to enlist Mayor Armstrong's aid on the ground that theatres representing local capital and labor and serving a community need by supplying movies at prices within the reach of working men's families are being discriminated against in favor of absentee investors.

"Max A. Krofta, formerly of Milwaukee, manager of the Granada theatre in Racine, was elected chairman. Thomas Nurman of the Capitol Theatre was chosen vice-chairman and G. G. Brandy of the Allen Theatre secretary.

"Two chain theatres in Racine have 'first run' rights on the output of the principal motion picture companies, with nine-month 'protection' on subsequent runs in all theatres, with the exception of those charging ten cents admission. The protection on 10 cent houses is one year. In other words, a picture that has been shown in one of the chain theatres cannot be exhibited in an independent neighborhood house until nine months to a year afterwards.

"According to the independent exhibitors, the situation has been aggravated by the fact that the pictures are not released punctually after the protection period. They demand a reduction in the protection period and prompt releases. . . .

"From the standpoint of the theatres holding the first run, the longer the protection the more profit for it on the picture. The theory is that the movie fan, knowing that in 30 days he will be able to see a picture at a cheaper house, may stay away from the first run theatre, but if he knows that he will not see the picture for nine months or a year, he is likely to grasp his first opportunity to see it. . . ."

In the same article, Henry Staab, secretary of M.P.T.O. of Wisconsin, is quoted as calling the attention of the editor to the fact that Madison, too, as well as other Wisconsin cities, are discriminated against like Racine.

There has never been a time in the history of this business when "protection" was not used by the theatre owning producers against the independent exhibitors; but never has it been used so effectively as it is being used now. The producers are in the market for theatres. They want to control every theatre they can, or at least enough of them to put each individual producer-distributor in a position to take out of each film, not only the cost of the entire film, including overhead, but also a handsome profit. To gain control of such number of theatres, they must buy out independent theatre holders. But when the independent theatre man makes a good profit he is naturally unwilling to sell his theatre. To cut the profits of such theatres down, and so force them to sell, the producer-exhibitors arbitrarily prescribe conditions that will bring about such a re-

sult. Protection is the most effective weapon. And they are using it with telling effect.

This paper has always held the opinion that unrestricted "p.o.tection" or "clearance" is illegal. It firmly believes, in fact, that if an exhibitor should resort to court proceedings on the grounds of conspiracy, the theatre-owning producer-distributors may be found guilty of conspiracy in restraint of trade, for the reason that they come to an agreement with other producer-exhibitors to hold back film, which is inter-state commerce, from other competitors, even though such competitors are willing to pay as much money (and even more) as the producer-exhibitor competitors. There is ample documentary evidence on hand scattered among the independent exhibitors throughout the land to prove the conspiracy.

It is the prayer of every independent exhibitor that "protection" be regulated. At present, protection is a privilege, reserved by the theatre-owning producers to obtain films cheaper and to sell them to the public dearer. It is not only you, the independent exhibitors, that are suffering by this abuse, but also the public. In fact, the public is the greatest sufferer, because it is compelled to pay anywhere from one to two dollars in admission prices for pictures they could see in your theatre at much less.

HARRISON'S REPORTS calls the attention of Mr. Abram F. Myers to this evil, so that he may take whatever steps are required. He should start court action immediately with the view of having the matter determined in the courts. And let him be assured that, if he should take such a step, he would have the everlasting gratitude of every independent theatre owner.

THE CHRISTIAN SCIENCE MONITOR ON WILL H. HAYS

The December 18th issue of *The Christian Science Monitor* has an article, sent by its New York correspondent, giving the causes that have brought about the rupture of relations between the Federal Council of Churches and Messrs. Will H. Hays and Governor Milliken.

The article is, not only accurate, but just. It discusses the nature of Mr. Hays' work, what is expected of him by those who employ him, and finds justification in his efforts to spread propaganda in favor of the producers and to protect the interest of those that pay him his salary. The thing that the article condemns Mr. Hays on, however, is the fact that he is trying to carry on the propaganda under cover, and by means that the correspondent does not consider altogether ethical.

"To a considerable degree," states part of the article, "the Hays organization is a public relations group, employed by an association of motion picture corporations. It functions to influence public opinion favorably towards the film industry. It has many other activities affecting the operations of the industry within itself, but one of its chief concerns is to soften all opposition to the manner in which the motion picture business is conducted by the firms constituting the Motion Picture Producers and Distributors of America. . . ."

"In taking the stand that the officers of the Hays organization cannot properly remain members of the directors' board of motion pictures of the Federal Council of Churches, the council has pursued a logical course. Naturally a public relations group will do what it can to swing sentiment in favor of its employers; but the ethics

(Continued on last page)

"Seven Keys to Baldpate" (100% T-F&D) —with Richard Dix

(Radio Pict., Jan. 12; syn. time 78 min.)

To those that did not see the two Paramount versions, produced long ago, and the stage play, the present version should prove extremely amusing, but to many of those that have seen it, it may prove only a fair entertainment. It has been founded on the story by Earl Derr Biggers and on the stage play by George M. Cohan. It is a comedy-melodrama, the action of which unfolds mostly at an inn (Baldpate Inn), which is supposed to be haunted, and to which the hero went, on a bet of \$5,000, to write a story within twenty-four hours. The hero is supposed to be the only person living that has a key to the inn, but no sooner does he enter it than others, possessing keys, start arriving until the guests become seven in number. Some of the guests are supposed to be crooked politicians and other crooks, double-crossing each other, supposedly to gain possession of a large sum of money. There are shootings and threats to shoot; these keep most spectators pretty well interested. There is considerable comedy. The revelation that the actors in the drama were real actors from a theatre, sent to the Inn by the hero's friend, with the purpose of keeping the hero busy and frightened so that he might not find time to write the novel will hardly surprise many spectators. There is, of course, a love affair, the hero having fallen in love with the heroine at first sight.

Richard Dix acts well in the hero's part. Miriam See-gar is good, too, as the heroine. Craufurd Kent, Margaret Livingston, Lucien Littlefield, DeWitt Jennings, Allan Roscoe, Harvey Clark, Edith Yorke and others are in the cast. Reginald Barker directed it. The sound reproduction is excellent. (Silent values, fairly good. Silent length not yet determined.)

"Tiger Rose" (100% T-D)

(Warner Bros., Dec. 21; syn. 58 minutes.)

Only fair. It is the story of a half-caste French girl who falls in love with the hero. A doctor, who loved the heroine secretly, feeling jealous, sends for the hero and when he presents himself in his cabin the doctor takes out his gun to shoot him. The hero grapples with the doctor. The gun accidentally discharges itself and the doctor falls on the floor dead. A kerosene lamp falls on the floor during the struggle and the cottage catches fire from the spilt kerosene. The doctor's body is consumed. The hero is accused of murder and hides. The heroine hides him in her father's house and, during a rainstorm at night, leads him to a canoe, where both enter to go away. While they are rowing away, the policeman, suspecting that the hero would try to get away in that canoe, had concealed himself in it, comes out of his hiding place and orders the hero to hold up his hands. The canoe was drifting down stream and could not be controlled. After riding the rapids and reaching shore, the mounted policeman, who loved the heroine, seeing how much the heroine loved the hero, lets them escape. The heroine is grateful to the hero.

The plot has been founded on the stage play by Willard Mack. It was the play in which Lenore Ulric appeared successfully. George Fitzmaurice directed it. Monte Blue is the mounted policeman, Lupe Velez the heroine, and Grant Withers the hero. Bull Montana, Slim Summerville, Heinie Konkin, Gaston Glass, H. B. Warner, Emil Chautard, Tully Marshall, Rin-Tin-Tin and others are in the cast. The sound reproduction is pretty good. (Silent values, fair. Silent length not yet determined.)

"The Girl from Woolworth's" (100% T-D)— with Alice White

(First Nat., syn. Oct. 27; time 54 min.; sil. rel. Dec. 15)

A nice program picture, in which the heroine is a shop girl and the hero a subway guard. The usual complications, which show the villain becoming infatuated with the heroine, and the hero getting angry at her and leaving her, later regretting his hastiness and begging her forgiveness, occur. There are some melodramatic episodes in it. In one of them, the hero is shown, while rushing to the night club to save the heroine from the hands of the villain, crashing into an ambulance; he is injured only slightly, however, and is shown seizing the ambulance and rushing to the night club. The other melodramatic incident is where the hero strikes the villain and fells him. These offer fairly good thrills. There is considerable wisecracking by some of the characters, particularly by the heroine, who is presented as beautiful

but not dumb. The direction and acting are of high order. Charles Delaney is the hero, and Wheeler Oakman the villain. William Beaudine directed it. The sound reproduction is fairly good. (Silent values fairly good; silent length, 5,011 ft. and the time, from 58 to 71 minutes.)

"Devil May Care" (100% T-F&D)—with Ramon Novarro

(MGM, Feb. 7; syn. time 95 min.; sil. not yet determ.)

This picture will not excite anybody; Novarro fans may get a good evening's entertainment out of it, while others may consider it just passable. It is a costume play, its action revolving around an officer of Napoleon, who plots with other officers and with Bonapartists to rescue Napoleon from Elba. In carrying out his plot, Ramon Novarro, as the hero, puts his life in jeopardy. But he succeeds in escaping with his life. There is a love affair, too, done well. Miss Dorothy Jordan does a bit of good acting as the heroine. There is considerable comedy in the scenes where the hero acts as the butler of the countess, a Royalist, aunt of the heroine, so that it might not be suspected that he was the famous Armand, who had escaped when he was about to be shot. The heroine hated Bonapartists because of a tragedy they had brought to her family. But in the development of the plot she is shown falling in love with him just the same, even though she had learned who he was. The scenes in the beginning showing Napoleon addressing his troops before he abdicated and left for Elba, have been done well. A song, sung by Napoleon's officers, is tuneful.

The plot has been founded on "La Bataille des Dames," by Scribe and Legouvé. The picture was directed by Sidney Franklin. Marion Harris, John Miljan, William Humphrey, George Davis, Clifford Bruce and others are in the cast. The sound reproduction is fairly good. (Silent values, fair. Silent length not yet determined.)

"Her Unborn Child" (100% T-F)

(Windsor Pictures-State Rights; syn. time 80 min.)

When I saw "The Singing Fool," I said to myself that there would be a long time before another picture could be produced to exert as powerful an appeal to the emotions of sympathy and tender pathos. But I was mistaken, for "Her Unborn Child" directs as powerful an appeal, and even more powerful. And it does not leave the harrowing feeling one felt at the death of the child in "The Singing Fool": there is no death in this picture. One's emotions are stirred to the very depths by the sight of a mother and of a brother standing by a daughter and sister in her hour of the greatest need a young girl can ever have. One admires the heroic characters for that. It is the story of a young girl, who loved her sweetheart so well that she surrendered herself to him. But the situations are handled so delicately that a most powerful lesson is conveyed to young folk. The young man, whom the heroine loved, is not presented as a cad. This is refreshing. There is some propaganda for birth control, carried on by one of the characters (the ultra-modern mother of the boy the heroine loved), but this is more than offset by the womanly attitude of the heroine's mother, who, when the boy's mother tried to convert her to her views, stood like a rock; also by the fine lecture the heroine's family doctor gave the boy's mother when she took the heroine and her boy to him to talk to him about an illegal operation. The conduct of the heroine is above reproach. The agony she felt because of the predicament she was in; her desire to avoid breaking her mother's heart, cannot help arousing the spectator's most kindly feelings towards her.

Every one of the players does good work—Adele Ronson, as the heroine, Elisha Cook, Jr., as the heroine's brother, Frances Underwood, as the mother, Elizabeth Wragge, as the little sister, an imp, Harry Davenport, as the doctor, Doris Rankin, as the hero's mother, and Pauline Drake, as the brother's fiancée. Miss Wragge contributes considerable comedy by spying on everybody and by making wisecracks; also Pauline Drake, as the somewhat foolish sweetheart. The plot has been founded on the stage play of the same name by Howard McKent Barnes. Albert Ray has directed it with skill. The sound has been recorded well, as a result the words are clear.

This picture will do a great amount of good wherever shown, for it conveys the horror a girl that has erred feels most vividly. While the theme is delicate, it has been handled so well that it will hardly offend anybody. (Silent values as good as the sound values.)

"Dynamite" (100% T-D)—with Charles Bickford, Kay Johnson and Conrad Nagel

(MGM, Dec. 13; synchronized time, 2 hours)

This is an excellent entertainment, despite its defects. These consist of offenses to logic. At the opening, for example, the heroine is shown marrying a person (hero) that had been condemned to death for murder. The object of the heroine in marrying a supposed-criminal is to comply with a will, which stipulated that, in order for her to inherit the fortune she had to be a married woman on her 23rd birthday, and living with her husband. She loved another man (Conrad Nagel, married to another woman, and waiting for the day she would make up her mind to grant him a divorce), and felt that, since the criminal was about to be hanged in a few days, she was safe in marrying him. To begin with, it is inconceivable that a society woman, or any woman, for that matter, would have married a man that was about to die for a crime when no love affair was involved. The hero's release from prison at the last minute is effected by the confession of the real murderer, a (what appears to be) society young man. Two young men are shown in a cabaret, drinking. One of them taunts the other, the real murderer, reminding him that an innocent person is about to be hanged for the crime he had committed, painting a vivid picture of the prisoner mounting the thirteen steps to the scaffold, the noose, and all the details that are connected with hangings, but it is not shown how this young man was guilty of the crime, or under what circumstances the murder had been committed, and how it happened that the hero had been accused of the crime. This makes the hero's guilt seem artificial. The difficulty to believe that the hero was guilty is accentuated by the fact that he was, as is later shown, a coal miner, the kind of person that would not, in all likelihood, come in contact with society people. But the excellent direction, and the extraordinary acting of Charles Bickford, make one forget the story's shortcomings. Mr. Bickford is a fine actor; he possesses a voice that comes out like a thunderbolt. The scenes in the hero's home in the mining town, where the heroine, having failed to persuade the hero to go to live with her for a short time so that she might comply with the terms of the will, induces him to let her live at his home, are done interestingly. There is plentiful comedy in those scenes, the result of the heroine's awkwardness at cooking. The scenes that show the hero, the heroine and the married man she hoped to marry entombed in the mine when the tunnel gave way in one part and tons of earth had blocked the exit, are thrilling in the extreme. The cave-in of the tunnel was done so well that one feels as if being before a real-life occurrence. There is considerable drinking and "husband buying," in a supposedly high society set.

Jeanie McPherson wrote the story; Cecil B. DeMille directed it. Julia Faye, Joe McCrea, Muriel McCormac, Robert Edson, William Holden, Leslie Fenton, Henry Stockbridge, Banton Hepburn, Ernest Hilliard and others are in the cast. The sound reproduction, which is on disc, is fair; there are times when one experiences difficulty in understanding the actors. (Silent values, excellent. Silent length, 10,771 ft.; from 125 to 144 min.)

"Hell's Heroes" (100% T-F&D)

(Univ., Jan. 5; syn. time, 65 min.; sil. not determ.)

It seems as if "Hell's Heroes" is the best talking picture Universal has produced to this day. From the point of production, in fact, it could make any company proud. The characters appear to the spectator as being real human beings; one feels as if blood would come out if one would prick one of the three principal characters. The action unfolds smoothly, and what the characters do is sincere and true to life.

The plot, which has been founded on Peter B. Kyne's story, deals with three hold-up men, who, after holding up and robbing the bank in a Western town, are headed for the desert to escape the pursuing posse. A sand storm arises and their horses run away. They are thus compelled to trek it through the desert. Miles from the nearest water hole they come upon a wagon. The moaning of a person attracts them and they find in the covered wagon a woman in agony as a result of her being about ready to become a mother. The three take pity on her, and elect one of them to help bring the child into the world. The mother dies. Before her death, however, she makes them promise that they will become the godfathers of her baby and that they will take him back to

his father (cashier in the bank they had held up). After consultation among themselves, they decide to take the child to his father. One of them (Raymond Hatton) dies on the way as a result of a bullet wound he had received during the hold-up. But he died bravely, unwilling to drink part of the little water that was left, because the baby needed it. The second pal (Fred Kohler), too, decides to drop out of sight because the water was getting too low for them all. The water gives out and the remaining one of the three (Charles Bickford) gives up hope of ever reaching town. He comes upon a water hole, the water of which was poisonous, because it contained arsenic. Feeling that the poisoned water would keep him alive for an hour, during which time he could reach the town, he drinks of it. He reaches town and enters the church with the baby alive, but he dies.

The moral of the story is that there is good even in the worst fellow. The sacrifices the three hold-ups made to save the baby cannot help arousing one's sympathy for them. The picture on the whole is heavy; it is not pleasurable to everybody to watch the principal characters die of thirst; but the acting is so good that most picture-goers will overlook its heaviness. William Wyler certainly deserves credit for his excellent directorial work. Fritzi Ridgeway and Maria Alba are in the cast. The sound recording seems to be the best Universal has so far done. (Silent values, good. Silent length not yet determined.)

"Sally" (100% T-D)—with Marilyn Miller

(First Nat., syn. Jan. 12; time 100 minutes)

Good light musical-comedy entertainment. The story is fair, but the direction and the acting are good. These are helped by the color in some of the scenes. Miss Miller is almost the whole attraction. She does unusually good acting, and is an excellent singer. While some of the technicolor scenes are beautiful, others are poor. In some, the grain of the emulsion is too noticeable. The color of the flesh is too coppery. In some scenes the colors are not pure; the white is spotted with blue, and the red color is "wavy." Another defect, a more serious one, is the shortness of the scenes in almost half of the picture from the beginning. They are so short that they are annoying; no chance is given to the eye to adjust itself to what is shown.

The plot, which has been founded on the Guy Bolton and Jerome Kern stage production, deals with a waitress, who has the soul of a dancer, and who meets and falls in love with a millionaire, whom she eventually marries. In the development, it is shown that she becomes a famous dancer. At one time she is induced by her press-agent to pose as a recently imported French article. She is successful for a while but she is eventually exposed. The hero, however, marries her, just the same, despite his mother's objections.

John Francis Dillon directed it. Alexander Gray is good as the hero. Joe Brown appears as the Duke of Checkagovina, who had been compelled to come to America, where he became a waiter for a living. T. Roy Barnes, Ford Sterling, Pert Kelton, Maude Turner Gordon, E. J. Ratcliffe, Jack Duffy, Norah Lane and others are in the cast. The sound is pretty good, the lines being clear almost at all times, even though it lacks the right kind of sharpness. (Silent values, poor. Silent length, not yet determined.)

"Pointed Heels" (100% T-F&DN)—with William Powell

(Param.; Dec. 21; syn. time, 54 min.)

A fairly interesting program picture. It is another comedy-drama of back-stage life. Helen Kane and "Skeets" Gallagher as husband and wife, a comedy team, provoke most of the laughs, particularly when they take part in the play while drunk. There is a scene done in color, a stage ensemble, which is pleasing to the eye. There is an interesting love story between the hero and the young composer of the music which he writes for the show. And this time the villain gives up his desire to win the heroine when he finds that she is really in love with her husband.

Mr. Powell is good as usual; this time as the angel producer of the show. Miss Fay Wray is a pleasing heroine. Miss Kane is good, as is Mr. Gallagher. Phillip Holmes is adequate as the hero.

Ed. Sutherland directed it from the story by Charles Hackett.

of the situation would appear to demand that any persons engaged in public relations activities for pay should act at all times in the open, and always express their position clearly as employees of the interests for which they are working. The danger of any other course is as obvious in the case of motion pictures as in the case of public utilities.

"For example, a motion picture conference was held in New York on September 24-26, 1929, with meetings at the Lexington Theatre and at the Hotel Montclair. It was attended by persons prominent in social welfare, educational, church, and club work all over the United States. The meetings were conducted by the Hays organization, and its chief officials were among the speakers. . . .

"It was clearly explained that, while this conference was held in the public interest, the public was not to be admitted. Only the representatives of the public, in the persons of individuals invited to the conference, were present. Reports of the meeting in the newspapers were not desired. So far, so good. Certainly the character of the conferences defined itself as being propaganda for the film producers in the Hays organization.

"Some time after the conference closed there came to various newspapers an article from the office of Charles Stelzle, publicist, of 1 Madison Avenue. (Editor's Note: It has been brought out that Mr. Stelzle was in the pay of the Hays organization while he was drawing a salary from the Federal Council of Churches.) There was nothing to indicate in this article that it was issued in the interests of the Hays organization. . . .

"This is the type of propaganda or under-cover publicity that leads to many abuses. . . . If propaganda is thus disseminated, who can tell to what lengths it will be used? Why not publicity of all sorts bearing identifying marks as to its true source, that is, the marks of the organization that is paying for it? . . ."

This is exactly what this paper has been objecting to—the under-cover methods the Hays organization adopted to corrupt the minds of the independent exhibitor leaders to think the way Mr. Hays thought, thus causing them to betray, unknowingly in many cases perhaps, but betray nevertheless, the interests of the independent exhibitors. No one could condemn Mr. Hays and his lieutenants for exerting their efforts to protect the interests of those that employ them, but we are condemning him for employing unethical means. His efforts, for example, to defeat the Brookhart bill, were praiseworthy; but his transporting exhibitor leaders to Washington to work against the bill, paying their transportation to that city and other expenses connected with trips, is worthy of condemnation. And this is only one of the unethical acts Mr. Hays has sanctioned. There are many others.

The policy of Mr. Hays towards the Churches has failed, and his policy towards the independent exhibitors can hardly be a success, particularly with Abram F. Myers the leader and counsellor of the independent exhibitors. It is the prediction of this paper that 1930 will find the independent exhibitors efficiently organized and able to protect their interests one hundred per cent. Theatre expansion and allocation of product will be the questions that will be settled during the new year in favor of the independent exhibitors.

MORE ABOUT THE HERALD-WORLD "BETTER SOUND" FIASCO

Three weeks ago you were told in these columns that the first award in the Herold-World "Better Sound" movement, made in this city, was founded, not on merit, but on political considerations.

Last week the mails brought a letter from M. B. Horwitz, operating the Washington Theatre Circuit, at Cleveland, Ohio, submitting proof that the awards made in that city were prompted also by political considerations.

"No doubt you will be interested to know," Moe Horwitz writes, "as to the awards made to 'the best sound theatres in Cleveland.'"

"I am herewith enclosing you a copy of the *Plain Dealer*, which gives you the story. I am enclosing you also a copy containing an advertisement that appeared in all the Cleveland papers, which I paid for; also the part retraction

by the photoplay critic, who was instrumental in selecting the theatres for the awards of merit.

"From reading these, you will understand, I am sure, that Mr. Marsh has admitted to me that he has not visited my theatres.

"When the question was put point blank to him why he selected these theatres, he said he meant only the first-run houses, which was a very poor alibi, for if he had meant only them then he should have so stated in his articles in order that the public might know.

"But even so, Mr. Marsh's alibi will not hold for the Cameo, one of the theatres he selected, for it is not a first-run theatre.

"For your information, two of the theatres he selected are controlled by Loew, and the third by RKO. These are the only interests that control first run theatres in Cleveland.

"This fiasco should be exposed in other cities for the public is made to believe that the houses that receive the awards of merit are the best sound houses.

"I might add that I made a trip to Mr. Marsh's office today, expecting a '210 pound sock in the eye,' but came back in good physical condition. Mr. Marsh will, I am sure, write an article for the Sunday's issue in which it will be made clear to the readers that the selection of the better sound houses did not include the neighborhood theatres.

"In closing I might say that there are at least a dozen theatres in the outskirts of Cleveland that have a superior sound to some of those selected by our sound critic."

* * *

The issue of December 12 *Plain Dealer* contains the following article by Mr. Marsh, under the heading, "Clearing a Misunderstanding":

"After yesterday's announcement of the Exhibitor-Herald's bronze plaques going to the three first-run houses for superior sound reproduction, there seems to be in circulation the vicious gossip that I was discriminating against the second-run and neighborhood houses in these awards.

"With the first announcement of the prize some time ago, I openly declared that only the first-run houses were to be considered in the initial awards. Yet there persists a rumor that W. Ward Marsh prints that the Hippodrome, Cameo and Stillman theatres have better sound equipment than any neighborhood houses.

"I have never made such comparisons. The first-run houses to receive these awards were selected only from first-run houses. Incidentally the two previous out-of-town awards—in New York and in Chicago—only included the first-run houses. For all I know, your neighborhood house may have the best equipment in town, and any one who says that I said the Hippodrome, the Stillman and Cameo have the best sound equipment in Greater Cleveland may call at this office and receive a good 210-pound sock in the eye."

The small exhibitors have given the *Herald-World* the greatest support. But the *Herald-World* is paying them back by telling the public that their sound is poor, and that the sound of producer-controlled houses is the best. Is that gratitude?

TO THOSE WHO HAVE NOT NOTICED THE NEW SUBSCRIPTION RATE

Now and then I receive a letter from a subscriber asking me if I did not make a mistake in billing him \$15 for the subscription. Manifestly these either did not notice the announcement made last spring that on and after April 1, 1929, the yearly subscription rate would be \$15 (plus the first class postage, where the paper is sent by first class mail), or they read it but forgot all about it. So I take this means of calling their attention to it again.

Up to this time only about five exhibitors complained of the increase in the rate. This speaks well, not only of your fair-mindedness, but also of the service HARRISON'S REPORTS renders to the exhibitors.

The increase in price was made necessary, not only because of the higher cost of living but also because of the constant narrowing down of the number of independent theatres.

HARRISON'S REPORTS

Vol. XII

SATURDAY, JANUARY 4, 1930

No. 1

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| Springtime (AT-F&D)—Disney Silly Sym. | Oct. 24 |
| In Dutch (AT-F&D)—Photocolor Sensations | Nov. 1 |
| 14 A Day of a Man of Affairs (AT-F&D)—Gem. | Nov. 6 |
| Sole Mates (AT-F&D)—Krazy Kat Cartoon | Nov. 7 |
| Romany Lass (AT-F&D)—Photocolor | Nov. 15 |
| 15 Station B.U.N.K. (AT-F&D)—Victor Gem. | Nov. 20 |
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| Alphine Love Call (AT-F&D)—Photocolor | Dec. 1 |
| 16 Busy Fingers (AT-F&D)—Victor Gems | Dec. 4 |
| Farm Relief (AT-F&D)—Krazy Kat Cartoon | Dec. 5 |
| 17 On the Levee (AT-F&D)—Victor Gem. | Dec. 18 |
| The Merry Dwarfs (AT-F&D)—Disney Gem. | Dec. 19 |
| 18 The Singing Brakeman (AT-F&D)—Gem. | Dec. 31 |
| Kat's Meow (AT-F&D)—Krazy Kat Cartoon | Jan. 2 |
| 19 The Stage Door Pest (AT-F&D)—Victor Gem. | Jan. 15 |
| Summer (AT-F&D)—Disney Silly Sym. | Jan. 16 |
| 20 Do It Now (AT-F&D)—Victor Gem | Jan. 29 |
| 21 A Continental Evening (AT-F&D)—Gem. | Feb. 12 |

Educational—One Reel

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|-------------------------------|---------|
| Lyman Howe's Hodge Podge (SD) | Nov. 17 |
| Lyman Howe's Hodge Podge (SD) | Jan. 26 |

Educational—Two Reels

| | |
|--|---------|
| New Halfback—Mack Sennett (AT-F&D) | Nov. 24 |
| Good Medicine—Horton-Coronet (AT-F&D) | Dec. 8 |
| Uppercut O'Brien—Mack Sennett (AT-F&D) | Dec. 15 |
| Grass Skirts—Lloyd Hamilton (AT-F&D) | Dec. 22 |
| The Madhouse—Jack White (AT-F&D) | Dec. 29 |
| Hot and How—Jack White (AT-F&D) | Jan. 12 |
| Scotch—Mack Sennett (AT-F&D) | Jan. 19 |
| Drumming It In—McKee-Tuxedo (AT-F&D) | Jan. 26 |

Metro-Goldwyn-Mayer—One Reel

| | |
|----------------------------------|---------|
| Duci De Kerekjarto Act (AT-D) | Nov. 23 |
| Aaronson's Commanders Act (AT-D) | Nov. 30 |
| Jimmy Hussey Act (AT-D) | Dec. 7 |
| Roy Evans Act (AT-D) | Dec. 14 |
| The Revellers Act (AT-D) | Dec. 21 |
| Mme. Maria Kurenko Act (AT-D) | Dec. 28 |
| Walter C. Kelly Act (AT-D) | Jan. 4 |
| Van & Schenck Act (AT-D) | Jan. 11 |
| Clyde Doerr Act (AT-D) | Jan. 18 |
| Biltmore Trio Act (AT-D) | Jan. 25 |

Metro-Goldwyn-Mayer—Two Reels

| | |
|-------------------------------------|---------|
| The Shooting Gallery—Revue (AT-D) | Nov. 23 |
| Skirt Shy (AT-F&D)—Langdon | Nov. 30 |
| Moan and Groan, Inc. (AT-F&D)—Gang | Dec. 7 |
| Angora Love (S-D)—Laurel-Hardy | Dec. 14 |
| Gems of MGM—(AT-F&D)—Revue | Dec. 21 |
| Great Gobs (AT-F&D)—Chase | Dec. 28 |
| Night Owls (AT-F&D)—Laurel-Hardy | Jan. 4 |
| The Head Guy (AT-F&D)—Langdon | Jan. 11 |
| The Rounders (AT-F&D)—Revue | Jan. 18 |
| Shivering Shakespeare (AT-F&D)—Gang | Jan. 25 |

Paramount—One Reel

| | |
|---|---------|
| On the High C's (AT-F&D)—Act | Nov. 16 |
| Put On Your Old Grey Bonnet (AT-F&D) | Nov. 23 |
| At the Gate (AT-F&D)—Act | Nov. 30 |
| I've Got Rings On My Fingers (AT-F&D) | Dec. 7 |
| The One Man Reunion (AT-F&D)—Act | Dec. 14 |
| Marriage Vows (AT-F&D)—Talkertoon | Dec. 21 |
| The Plasterers (AT-F&D)—Act | Dec. 28 |
| Bedellia (AT-F&D)—Sc. Song | Jan. 4 |
| Mountain Melodies (AT-F&D)—Act | Jan. 11 |
| In the Shade of the Old Apple Tree (AT-F&D) | Jan. 18 |
| Deep "C" Melodics (AT-F&D)—Act | Jan. 25 |

Paramount—Two Reels

| | |
|--|---------|
| The Fatal Forceps (AT-F&D)—Christie | Nov. 2 |
| The Dancing Gob (AT-F&D)—Christie | Nov. 9 |
| Dangerous Females (AT-F&D)—Christie | Nov. 16 |
| Brown Gravy (AT-F&D)—Col.-Christie | Nov. 23 |
| He Loved the Ladies (AT-F&D)—Holmes | Nov. 30 |
| The Home Edition (AT-F&D)—Comedy | Dec. 7 |
| Weak But Willing (AT-F&D)—Christie | Dec. 14 |
| Marching to Georgie (AT-F&D)—Christie | Dec. 21 |
| That Red Headed Hussy (AT-F&D)—Christie | Dec. 28 |
| For Love or Money (AT-F&D)—Christie | Jan. 4 |
| Belle of the Night (AT-F&D)—Comedy | Jan. 11 |
| So This is Paris Green (AT-F&D)—Christie | Jan. 18 |
| Let Me Explain (AT-F&D)—Christie | Jan. 25 |

Pathe—Two Reels

| | |
|---|---------|
| Big Time Charley (AT-F&D)—Manhattan | Oct. 6 |
| Fairways and Foul (AT-F&D)—Golden Rooster | Oct. 13 |
| Gentlemen of Evening (AT-F&D)—LeMaire | Oct. 20 |
| A Smooth Guy (AT-F&D)—Checker | Oct. 27 |
| In and Out (AT-F&D)—Buck & Bubbles | Nov. 3 |
| Aster the Show (AT-F&D)—Melody | Nov. 10 |
| So This is Marriage (AT-F&D)—Folly | Nov. 17 |
| His Operation (AT-F&D)—Variety | Nov. 24 |
| Barbers' College (AT-F&D)—LeMaire | Dec. 1 |
| Rubeville (AT-F&D)—Golden Rooster | Dec. 8 |
| Love, Honor & Oh, Baby (AT-F&D)—Manhattan | Dec. 15 |
| Wednesday At the Ritz (AT-F&D)—Variety | Dec. 22 |
| Fowl Play (AT-F&D)—Buck & Bubbles | Dec. 29 |

Radio Pictures—One Reel

| | |
|---------------------------------|--------|
| 6903 The Fair Deceiver (AT-F&D) | Jan. 5 |
|---------------------------------|--------|

Radio Pictures—Two Reels

| | |
|--|---------|
| 0604 Love's Labor Found (AT-F&D) (reset) | Nov. 10 |
| 6704 Big Moment (AT-F&D)—Mickey McGuire | Nov. 10 |
| 0804 Hunt the Tiger (AT-F&D)—RCA Short | Nov. 10 |
| 0605 They Shall Not Pass Out (AT-F&D) | Nov. 24 |
| 0910 The Sutor—RCA-Marc Connelly | Dec. 8 |
| 0806 Black and Tan (AT-F&D)—RCA | Dec. 8 |
| 0901 The Captain of His Roll (AT-F&D) | Dec. 22 |
| 0607 The Sleeping Cutie (AT-F&D)—Record | Jan. 5 |
| 6706 Mickey's Champs (AT-F&D)—McGuire | Jan. 5 |
| 0908 Gunboat Ginsburg (AT-F&D)—RCA | Jan. 12 |
| 0608 Lost and Floundered (AT-F&D)—Record | Jan. 19 |

Universal—One Reel

| | |
|--|---------|
| Going South—N. Edwards | Oct. 7 |
| Cold Turkey (S-F&D)—Oswald | Oct. 14 |
| The Delicatessen Kid (AT-F&D)—B. Rubin | Oct. 14 |
| Cracked Wedding Bells—C. Resner | Oct. 21 |
| Pussy Willie (S-F&D)—Oswald | Oct. 28 |
| Pop and Sons (AT-F&D)—B. Rubin | Oct. 28 |
| Be My Guest—N. Edwards | Nov. 4 |
| Amateur Nite (S-F&D)—Oswald | Nov. 11 |
| Broken Statues (AT-F&D)—B. Rubin | Nov. 11 |
| The Idea Man—B. Roach | Nov. 18 |
| Pilgrim Papas (AT-F&D)—B. Rubin | Nov. 25 |
| Snow Use (S-F&D)—Oswald | Nov. 25 |
| No Parking Allowed—N. Edwards | Dec. 2 |
| Hotsy Totsy (AT-F&D)—B. Rubin | Dec. 9 |
| Nutty Notes (S-F&D)—Oswald | Dec. 9 |
| So Long Sultan—C. Resner | Dec. 16 |
| Ozzie of the Circus (S-F&D)—Oswald | Dec. 23 |
| The Rivals—Slim Summerville | Dec. 30 |
| Konty Fair (S-F&D)—Oswald | Dec. 30 |
| A Matter of Policy—Edwards | Jan. 13 |
| Hurdy Gurdy (S-F&D)—Oswald | Jan. 20 |

Universal—Two Reels

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|---|---------|
| Waif of the Wilderness—Bobbie Nelson | Oct. 5 |
| Watch Your Friends (AT-F&D)—All Star | Oct. 9 |
| Blue Wing's Revenge—W. E. Lawrence | Oct. 12 |
| Love Birds (AT-F&D)—Rooneys | Oct. 14 |
| Man of Daring—Ted Carson | Oct. 19 |
| Too Many Women—Sid Saylor | Oct. 23 |
| A Sagebrush Vagabond—W. M. Steward | Oct. 26 |
| Marking Time (AT-F&D)—Rooneys | Oct. 28 |
| The Kid Comes Through—Bobbie Nelson (reset) | Nov. 2 |
| No Boy Wanted—Sunny Jim | Nov. 6 |
| The Flying Eagle—W. E. Lawrence | Nov. 9 |
| Border Wolf—Ted Carson | Nov. 16 |
| Doing His Stuff—Arthur Lake | Nov. 20 |
| Red Raymond's Girl—Pete Morrison | Nov. 23 |
| Lady of Lions (AT-F&D)—All Star | Nov. 25 |
| Orphans of the Wagon Trail—Nelson | Nov. 30 |
| Sunday Morning (AT-F&D)—All Star | Dec. 4 |
| Between Fires—Edmund Cobb | Dec. 7 |
| Hi Jack and the Game (AT-F&D)—Star | Dec. 9 |
| Red Coat's Code—Ted Carson | Dec. 16 |
| Christmas Cheer (AT-F&D)—Sunny Jim | Dec. 18 |
| Race for a Ranch—Sullivan | Dec. 21 |
| The Take Off (AT-F&D)—Star | Dec. 23 |
| Dangerous Days—Bobbie Nelson | Dec. 28 |
| Outdoor Sports—Sid Saylor | Jan. 1 |
| College Cowboy—Joe Bonomo | Jan. 4 |
| Steeplechase (AT-F&D)—Star | Jan. 6 |
| Trail of the Pack—Ted Carson | Jan. 11 |
| Sitting Pretty—Lake | Jan. 15 |
| The Popin' Venus—Josie Sedgwick | Jan. 18 |
| Live Ghosts (AT-F&D)—Star | Jan. 20 |
| The Last Stand—B. Nelson | Jan. 25 |

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No. 2

STARVING OUT THE INDEPENDENTS

One of the trade papers publishes an article, attributed to Hays' sources, to the effect that the producers intend to starve the independent theatre owners into submission.

That this has been the hope of the Hays organization, its strategy, so to speak, has been demonstrated in a number of ways, but in no way more clearly than in its efforts to disrupt the relations between Allied and the two franchise concerns, RKO and Tiffany.

Allied States, if it becomes necessary, may be relied on to protect its interests at the proper time and in the proper way. In the meantime, it is the duty of every theatre owner to help defeat these schemes by joining, or by helping form, a local organization that will be devoted to the interests of the independent exhibitors by affiliating with Allied States Association.

If you already have an organization, see that its officers do their duty and write this paper of whatever action you may take. Lack of a strong national, and in many a state of a local, organization has made it possible for the producers to acquire a large number of theatres, driving prosperous independent theatre owners out of business, either by buying them out at their, that is, the producers', own figures, or by forcing them to close down their theatres by the inequitable contract, by the illegal arbitration system, and by the film clubs, those instruments of oppression and tyranny. A strong national organization and strong state units will be able to accomplish the following things: It will—

(1) Do away with the present burglar's license called "contract."

(2) Bring about fair arbitration, free from producer control.

(3) Make it impossible for the producers to barter your rights in Europe by agreeing to accept, and to force upon you, mediocre foreign-made pictures, in return for concessions they get there.

(4) Eliminate the score charges.

(5) Force the distributors to deliver good sound, whether on film or disc.

(6) Force them to release their pictures in the order they play them in their own theatres, and not hold good pictures on the shelf for many months, at times for the purpose of injuring you, eventually forcing you to sell.

(7) Regulate the days on which percentage pictures may be played, if you should chose to enter into a percentage agreement with them.

(8) Force them to agree to release you from the obligation of carrying out your contracts in case you should be compelled to close down your theatre for a certain length of time on account of poor business.

(9) Install a just zoning system.

(10) Curb producer theatre expansion.

(11) Force them to arbitrate also major questions, instead of only minor ones, as is the case now, by a National Appeal Board, to consist of both representatives of producers and of Independent exhibitors.

These are the demands that were made by Allied at the recent conference. They will be enforced only if you, as said, give Allied States your whole-hearted support.

Chose between starvation, as it is prepared for you by the Hays crowd, and liberty, as it is forged for you by Mr. Abram F. Myers and the other Allied leaders.

SENATOR BROOKHART DROPS OUT OF THE IVAN ABRAMSON CASE

You will rejoice, I am sure, to learn that Senator Brookhart has resigned as counsel in the Ivan Abramson case. He is so good a friend of the independent exhibitor, as he is of

every small business man, that any lessening of his reputation would lessen by that much his chances of being successful in his fight for you at Washington. He has before Congress, as you know, two bills, which, if enacted into laws, would enable you to use your good United States money to buy pictures with—a privilege denied you now until after the affiliated theatres have milked the pictures dry—and to buy only what your patrons want and not every piece of trash the producers make. And he realized that his connection with such a case would have hurt him.

A former exhibitor would-be leader, who is now at peace with the producers, having settled his own case with them, represented to the Senator that Abramson had been abused and that he was unable to get counsel to seek justice. This would-be leader pointed out to him that the use of his name in the case would add so much prestige that it would be possible for him to win the case. It would also encourage others in bringing similar actions. The day when justice would prevail in the motion picture industry would thus be hastened.

Being an honest man, Senator Brookhart placed great trust in the information that was given him by this false leader and allowed his name to be used in the case. But friends of his, who know of the sort of pictures Abramson produced in the past, warned him that he was being led by the Hays crowd into a trap by being put into a position of defending obscene pictures. Thereupon the Senator demanded of his associates in the case to know if any such question was involved. The other counsel informed him that such was not the case.

The bill of complaint he was asked to sign mentioned only "Lying Wives," a more or less innocuous title. Nothing was told him of "The Sex Lure" and of many other questionable pictures Abramson produced. This information was given him by his real friends.

The Senator's complete awakening came when he read Charlie Pettijohn's newspaper statement, which he had obviously prepared in advance, in which he declared that the case was notable because Senator Brookhart would appear as trial counsel, that it would not be settled out of court but would be fought to a finish, and that it was interesting to find Senator Brookhart lined up on the side of indecent pictures. Charlie, anxious to discredit the Senator, outsmarted himself, in his usual way. The result was that Senator Brookhart, who is an unusually able man, sensing that he was "taken in," sent in his resignation. Thus the Senator's honesty and native shrewdness thwarted the schemes of the Hays crowd to hurt him; and so he preserved intact his reputation. His ability to fight for the enactment of his two bills into laws, therefore, remains unimpaired.

I have been informed reliably that Senator Brookhart has been incensed by the efforts of the Hays crowd to hurt his reputation and he is determined more now than ever to fight for his bills.

How fortunate it would be if every independent exhibitor lent Senator Brookhart his moral support! All he has to do is to write to his Senator and to his Representative to vote for the Brookhart Bills, and if he could induce others to write to them, organizations or individuals, it would make the enactment of these bills into laws that much surer.

ALLIED STATES AND M. P. T. O. A.

The proposals of Allied States Association and of M. P. T. O. A., made to the producers at the recent conference in this city, have been published in full in some of the trade papers.

Nothing could reveal the fundamental differences between the two plans than a careful reading of these papers.

(Continued on last page)

"No, No, Nannette!" (100% T-D)*(First National, syn. Feb. 16; time, 81 min.)*

The first half, which is chiefly in black and white, is a corking good comedy entertainment. The comedy is caused by the situations, by the subtitles, and by the acting, particularly by that of Lucien Littlefield, who takes the part of the wealthy Bible salesman. He is shown supporting two women in secret. He gets into many entanglements as a result of it. The second half, which has been photographed by the Technicolor process, is tiresome. Not only is the action in that part slow and lacking in comedy values, but the technicolor work is the poorest yet seen. The emulsion grain is so noticeable that it makes the picture appear as if the heavens were raining sand. The long shots are one big blurr. The color in the medium shots is mostly washed out. The faces of the players are expressionless. In some scenes they look like death masks. The flesh color is unnatural. In one or two scenes the outline of the white dress Bernice Claire wears is red. In some scenes the red color predominates to an unpleasant degree. Only a few of the technicolor scenes are pretty. Unless better work is done, color had better been left out of talking pictures. Some of the songs are tuneful but the sound reproduction is "terrible." There is no color to the voices; these may belong to any person, instead of to particular persons. The only redeeming feature is, as said, the good comedy work in the first half. This may put the picture over as a fairly good entertainment, but no one will become excited over it, because the novelty of this type of picture has worn off.

The plot has been founded on the stage musical comedy of the same name by Frank Mandel, Otto Harbach, Vincent Youmans, and Emil Nyitray. Clarence Badger directed it. Alexander Gray is only fair as the hero, and Bernice Claire as the heroine. Lucien Littlefield, Zasu Pitts, and Louise Fazenda do the best work. Lilyan Tashman, Bert Roach, Mildred Harris, Henry Stockbridge and Jocelyn Lee are in the cast. (Silent values, fairly good in the first half, but poor in the last half. Silent release date and length have not yet been determined.)

"The Laughing Lady" (100% T-FDN)*(Param., Dec. 28; syn. time, 107 minutes.)*

Fairly appealing. The trouble with it is that the plot is artificial, and the acting of Miss Chatterton, although a beautiful woman, and although she tries her best, does not ring true.

The plot bears some similarity to "Madame X." It is shown that she is sued by her husband for divorce, because the life guard that has saved her from drowning was seen in her room, and she had been accused of immoral conduct. The spectator knows, however, that she is innocent; the life guard had been "kidded" by his comrades into believing that the woman he had saved from drowning loved her. He, being gullible and silly, believes the "kidding" and, taking a few drinks, goes to her home and enters her room by climbing through the fire escape. But the husband, who wanted to preserve the "purity" of his home, even though he himself had been keeping another woman, hires the hero, a famous lawyer, to look after his interests. He is thus able to obtain, not only a divorce, but also the custody of their little daughter. The heroine is heart-broken; she is also incensed at the unjust accusations of the hero and proceeds to give him a dose of his own medicine. She arranges matters so that she is invited at a week-end party and, by using her charms and her ingenuity, she makes the hero fall in love with her, her intention being to humiliate him afterwards. She is successful, but she so entangles herself that she has to marry the hero, who loved her, to disentangle herself.

The title is derived from the fact that the heroine laughed even at tragic moments. The laughing is somewhat forced. Alfred Sutro's play furnished the plot. Victor Schertzinger directed it. Clive Brook is the hero, Raymond Warburn the faithless husband. The sound reproduction is only fair. There was undue reverberation at the time of taking the picture. Music plays during some of the talk. In some of the scenes it is justified, because the talk occurred while the orchestra was playing for the dance. In some of the situations it is not justified. At all events it is annoying. (No silent version will be made.)

"Mexicali Rose" (100% T-F&D)*(Columbia, Dec. 26; syn. time, 61 minutes.)*

Although not extraordinary, "Mexicali Rose" is not a bad program picture. On the contrary, it should take well in types of houses where strong pictures are not objected to. It is a story that unfolds mostly in a dance and gambling hall, where considerable drinking goes on. The hero is shown returning from a trip and finding in his home evidence, in the form of a man's necktie, proving that his wife had been unfaithful. The hero sends her away, later obtaining a divorce. She, in order to get even with the hero, goes to the town where his young brother, whom he adored, was going to college. She manages to get acquainted with the young man and in a short time induces him to marry her. The young brother sends the hero a wire telling him that he is going to spend his honeymoon at his "gold mine." The hero, in order to hide from his young brother the fact that he had been conducting a gambling hall, had told him that he owned a gold mine. When he receives the wire he exchanges his gambling hall for a gold mine, owned by a Mexican friend of his. He is now ready to receive his brother and his bride. When the brother arrives, however, the hero finds out that, instead of having married the charming young woman he had been introduced to when he had visited him, the brother had married his ex-wife. The hero realizes, of course that, by this marriage, she was striking at him through his young brother. But he is willing to make the best of it. He tells her that, no matter what she was in the past, he is willing to give her another chance, because he did not want to break his young brother's heart. He warns her, however, not to take a false step again. After a while the hero is convinced that his ex-wife's nature could not be changed. She was found one morning dead. The young man is disconsolate but the hero induces him to go back to the college town and to beg the forgiveness of the sweet girl he was once engaged to.

The plot has been founded on a story by Gladys Lehman. Erle C. Kenton directed it. Sam Hardy is the hero, William Janney the brother, Barbara Stanwyck the hero's wife. Louis Natheau and others are in the cast. The sound is pretty good. (Silent values pretty good. Silent length not yet determined.)

"Second Choice" (100% TOD)*(Warner Bros.; Jan. 4; syn. time, 66 min.)*

Just fair! The story is weak, and it has not been presented from a new angle. It is about the love affair between the daughter (heroine) of moderately circumstanced parents and of a poor young man, who, although he loves the heroine, decides to give her up to marry wealth. But after breaking his engagement with the heroine he realizes what a mistake he had made and, breaking his engagement with the wealthy girl, rushes to the heroine to beg her forgiveness. But he finds her departing for her wedding; she had met the hero, a young wealthy man, who had been likewise jilted by the girl he loved. Sympathy draws them together and when he proposes a business marriage, the heartbroken heroine accepts his proposals. They marry. The young man is despondent because he had lost the heroine. During the hero's absence to another city he forces his way into the heroine's home and threatens to shoot himself unless she agreed to run away with him. She pretends to agree to do so and tries to slip away but he is hot on her trail. The hero returns unexpectedly and finds him at his home. When he makes ready to strike the young man the latter shoots. The heroine thinks that the bullet had struck the hero; the hero thinks that the bullet had struck the heroine. Both express love for each other at that minute. The bullet, however, had not struck either; it had gone astray. The young man, seeing how hero and heroine loved each other, tells the hero that he had forced his way into the house, and that the heroine had been honest with him. He promises to go out of the heroine's life forever.

The picture has been produced lavishly. There is considerable drinking, of course. The plot has been founded on a story by Elizabeth Alexander. Howard Bretherton directed it. Jack Mulhall is pleasing as the hero, and Dolores Costello as the heroine. Chester Morris, Edna Murphy, Ethlyne Claire and others are in the cast. The sound reproduction is fairly good. (Silent values, fair. Silent length not yet determined.)

"Party Girl" (100% T-F&D)*(Tiffany, Jan. 1; syn. time 65 minutes)*

There are some technical faults in this picture; these concern direction and sound recording. But they are not such as to destroy its value for those that can stand so strong a fare. It is a picture in which a woman conducts a business by which she supplies beautiful young girls for business men to entertain their friends with so that they might be enabled to land big deals; and although the ultimate use of the girls is somewhat veiled, even persons of average intelligence will know what it is all about. The picture has been produced most lavishly, and the action holds the attention well because the idea upon which the story has been woven is novel. There is, of course, a love affair, too; it concerns the hero, impersonated by Douglas Fairbanks, Jr., who takes the part of a college boy. In company with other college boys, he intrudes on a party. He gets close to one of the girls; she was in trouble as a result of having been taken advantage of by a man, and she grasps the opportunity to "hook" the unsophisticated hero. They have several drinks. She invites him to her home, where they have more drinks. He becomes so stupidly drunk that he sleeps there for the night. When he wakes up in the morning, the girl makes him believe that he had wronged her. The hero marries her because he thinks it is the manly thing to do. Thus he breaks the heart of the girl he was engaged to. But he soon finds out that he had been tricked. His father reads in the papers all about his marriage and is heart-broken. He sends for him and his wife. After dinner he lectures the young woman, telling her that if she really loved him she would not have married him so hastily. The young wife will have none of his lecture and dares father and son to get rid of her. She leaves them and goes back to her old apartment. The police, who had been investigating the party girls, call on her and quizz her. In order to escape from their hands, she tries to get away over the fire escape. She loses her balance and falls to the pavement, getting killed. The hero, who had rushed to her, takes her in his arms. She informs him that his fiancee, who had once been a party girl herself, but who had always been straight, went to one of the parties out of despondency for having lost him, and urges him to rush to her because the police were about to raid the place. She dies in his arms begging his forgiveness. The hero rushes to the place where the heroine was and protects her when the police raid it. The chief of police, who happened to be a friend of his father's, advises him to remain there for a short time until the reporters go. The hero begs the forgiveness of the heroine and they again declare their love for each other.

The plot has been founded on Edwin Balmer's novel, "Dangerous Business." Victor Halperin directed it. Jeanette Loff, Marie Prevost, Judith Barrie, John St. Polis, Harry Northrup, Charles Giblyn, and others are in the cast. The sound reproduction is not so good even though the lines are intelligible; there is some reverberation, the result of improper sound-proofing of the studio. (Silent values nearly as good as the sound values. Silent length not yet determined.)

"Hot For Paris" (100% T-F&D)*(Fox, rel. date not yet set; syn. time, 71 min.)*

An excellent comedy. It is of the type that deal with a sailor and with his love affairs in ports. But it is harmless. At the Roxy, where it was shown for the first time, every one in the audience seemed to enjoy it. At least they laughed to their heart's content. The comedy comes chiefly from the fact that two men, one bearded, are trying to overtake the hero to tell him that he had won a million dollars, because he held the lucky number in a lottery ticket he had bought; but the hero had taken them for detectives, trying to arrest him for some misdeed of his in some one of the many ports he had called, and therefore he runs away from them. These two persons employ all kinds of means to reach the hero but the latter succeeds in eluding them always at the last moment. They eventually succeed in getting near him when the hero, who had met the heroine and had fallen in love with her with all his heart, after a spat, allows them to come near him and to "arrest" him. The joy of the hero is indescribable when he learns that he was sought, not to be arrested, but to be made a millionaire.

Mr. McLaglen does good work. So does El Brendel, who contributes no little of the comedy. Fifi Dorsay is the heroine. Polly Moran, George Fawcett, and others

are in the cast. The story was written by Raoul Walsh, by whom it has been also directed. The sound reproduction is good. (Silent values, good; silent length and release date have not yet been determined.)

"Little Johnny Jones" (100% T-D)*(First National, syn. Nov. 17; time, 72 min.)*

Good! The story revolves chiefly around the love affair of a jockey, and shows two horse races. These are thrilling, as horse races usually are. The plot has been constructed well, and holds the interest fairly tense throughout. Sympathy is awakened for the hero and for the heroine.

The plot, which has been founded on the George Co-han play of the same name, deals with a jockey, who is so good that a famous stableman hires him to ride his horse at a big race in New York. He is in love with his employer's daughter, heroine. In New York, he falls into the hands of a beautiful woman, confederate of a crook. She had befriended him only with the purpose of using him. His former employer, father of the heroine, brings his horse to New York and he decides that the hero shall ride him. On the eve of the race the crook woman sends for the hero and tell him that she had bet all her money that his horse would lose, and that if he really loved her he would see to it that his horse lost. The hero, although he loves her desperately, refuses to do such a crooked thing. The woman, in desperation, sends him a telegram on the day of the race reminding him that his horse must lose. The telegram was received after the race had started. The hero's horse is "pocketed" next to the fence by the other jockeys and he loses the race. He is accused of having thrown it and is disqualified. Heart-broken he goes to England with the hope that he would find a chance to re-establish himself. At a race the hero approaches the other jockeys and tries to get a job. But he is unsuccessful. His joy is indescribable when he sees the horse of his former employer, and talks to him. His ex-employer overhears him and is so impressed with his sincerity that he decides to give him another chance. He wins the race and also recaptures the love of the heroine.

Eddie Buzzell does good work as the jockey. He is given an opportunity also to sing, and he acquits himself. Alice Day is a charming heroine and Edna Murphy a vicious vampire. Wheeler Oakman and Donald Reed are in the cast. The words are clear. (Silent values, good. Silent length not yet determined.)

"The Lost Zeppelin" 100% T-F&D)*(Tiffany, Dec. 10; syn. time, 72 minutes)*

Every so often a producer makes a picture that is entirely different from anything that had been produced before. And it stands out. "The Lost Zeppelin" is such a picture. It is not the story that makes it different—the story is not, in fact, different from hundreds of triangle stories that have been produced in the past; it is the treatment. Most of the action takes place either aboard a dirigible or in the frozen South Polar region. The scenes aboard the Zeppelin are realistic. So are those at the South pole. The scenes of the wreck, in particular, are realistic in the extreme; the Zeppelin is shown steering through a severe snowstorm and striking a snow mountain; it had lost altitude because ice had gathered on the envelope. One feels as if one is seeing a real life occurrence. The story is a combination of the unfortunate Noble expedition, the airship of which was wrecked after it had flown over the North Pole, and of the Byrd South Pole expedition.

The details of the love affair are not so important; the fact that the picture is timely as a result of Rear Admiral Byrd's accomplishment in the Antarctic is the most important. And if this feature were stressed, there is no question that the picture will draw large crowds, and please them. (According to advices from a few places where it has been already shown, the picture is drawing big crowds.)

The story is by Frances Hyland and Jack Nattford. Edward Sloman directed it. Conway Tearle is the hero; Virginia Valli, the heroine; Ricardo Cortez, the lover. Duke Martin, Kathryn McGuire, and Winter Hall are in the cast. The sound reproduction is good. (Silent values, very good. Silent length not yet determined.)

While this picture can be shown in big as well as in little houses, it should prove Providence-sent to small exhibitors.

The subject is too long to permit full treatment in a single issue. But all the important points will be treated in subsequent issues. Just now it is enough to point to the fact that, on the week-end preceeding the recent meeting at Pinehurst, North Carolina, Charlie Pettijohn, Lightman, Miller and many other M. P. T. O. A. men gathered there and travelled back to New York together. That the time was well spent, from the producers' point of view, may be judged by the proposals M. P. T. O. A. has made, as printed in the trade papers.

With the exception of the contract, on which the producers have to make concessions, and of the theatre expansion question, on which they adopted the producer attitude in its entirety, the M. P. T. O. A. proposals are so vague, so indefinite, so meaningless, that they confirm the view of this paper that an organization consisting of affiliated as well as of unaffiliated exhibitors can never work for the benefit of the unaffiliated exhibitors. The affiliated exhibitors will always be able to guide the thoughts of the organization. And such guiding will not be for the good of the unaffiliated exhibitors. The insistence of the Allied leaders to maintain an independent exhibitor organization truly independent, therefore, is, to any sane independent exhibitor, fully justified. There is nothing in the M. P. T. O. A. proposals the expectant exhibitor can hang his hat on; there is an implication that everything is well, and that things should be changed as little as possible. The contract, now outlawed, is chosen as the trading ground; but this paper has learned authoritatively that the M. P. T. O. A. proposals on this question were not submitted by its delegates until after they had received copies of the Allied proposals.

The Allied proposals, on the other hand, are definite to a high degree; they not only give the substance of what the exhibitors want but provide for a workable machinery for putting these demands into effect. The Allied leaders knew what they wanted and put it down on paper before the meeting; the M. P. T. O. A. leaders had to talk matters over with the producers before they could put on paper what they wanted.

Efforts are being made to disparage the Allied proposals by characterizing them as visionary. But the independent exhibitors will not be fooled. Let every one of you read them and you will be convinced how fair and how constructive they are. You may secure a copy by writing to your organization.

ENFORCEMENT OF ARBITRATION AWARDS

A point arises in connection with the decree in the arbitration case before Judge Thacher that is of grave concern to all exhibitors. Under the decision, the decree will have to provide that the exhibitor be given a choice as to whether he will take a contract providing for arbitration or one with no such provision. According to prevailing rumors, the Hays organization takes the position (as might be expected) that an exhibitor, having elected to arbitrate, may be held to the award by coercive action of the distributors, just as it is done under the existing system.

Stated in just this way, the proposition has an appealing element of fairness but the exhibitors will, no doubt, be aroused when they know just what this formula means.

If the fairness of the award could be insured, it would not matter how the award was enforced. But under the arbitration rules, neither the producer-distributor many misrepresentations, made through either their salesmen or the literature they issue at the beginning of the picture season and during it, nor their subsequent acts can be taken into consideration by the arbitration board. The consequence is that the distributor has it in his power to make the award unjust. Thus in a case where the exhibitor has been forced to over-buy on account of the failure of the distributor to furnish pictures, the exhibitor that may have consented to arbitration will undoubtedly get an adverse award, but it would be too outrageous to hold that he had consented to any such form of arbitration. Under such circumstances the enforcement of the award would be the rankest oppression.

The Hays organization has taken "time" out of the Allied proposals for fair arbitration and is in the meantime seeking to obtain from Judge Thacher a ruling that will enable the producers to return to the conference this month fortified in their position that "coercive enforcement" is a proper accompaniment of "voluntary arbitration." The methods of enforcement by the Allied States Association go as far as any one could properly go, and these should be adopted by the industry in their entirety. Should the producer-dis-

tributors or their representatives shut their minds to reason, the battle over arbitration may have to continue until all arbitration was kicked out of the motion picture industry.

This is a fine opportunity for the Hays organization to show whether it is guided by reason or by the narrow view of protecting the interests only of the members of its organization.

If you want to be enlightened further on the subject, you should compare the Allied proposals with those of M. P. T. O. A., both of which you may obtain from your organization.

ABOUT THE FOX PICTURE TITLED "THE WELL DRESSED MAN"

At the beginning of the 1929-30 season, the Fox Film Corporation sold "The Well Dressed Man," No. 123, which it was described in the June 20 Work Sheet as follows:

"A Victor McLaglen talking and singing picture. Sue Carol, Sharon Lynn, and Frank Richardson . . . Bobbie Burns, and Charlotte Henry. Story by Roland Brown, laid in Oklahoma and New York. Directed by J. G. Blystone."

The same facts were given in an advertisement in the June 19 Variety, in the June 19 Work Sheet for silent pictures, and in the July 22 and in the August 22 Work Sheets for sound pictures.

The title, number and description of this picture was omitted in the September 6 Work Sheet for sound pictures. But in the Work Sheet for silent pictures of the same date, that is, September 6, it is described as follows:

"A Victor McLaglen picture. With El Brendel, Fifi Dorsay, Lennox Pawle, and Polly Moran. Directed by Raoul Walsh. Story and Dialogue by Ralph Spence." This is an entirely different story, by a different author, it has been directed by a different director, and has an entirely different supporting cast. It is, therefore a substitution not only for those who bought the sound pictures but also for those that bought the silent pictures.

Some time in November the Fox Corporation announced that the new title of "The Well Dressed Man" is "On the Level." It has now notified the exhibitors, as I have been informed, that its new title is "Hot for Paris."

In looking over the press sheet for "Hot for Paris," however, I have found out that the story was written by Raoul Walsh, it was directed by him, and has El Brendel and Fifi Dorsay in the supporting cast.

No matter under what title Fox delivers "The Well Dressed Man"; you are not obligated to accept it unless it is delivered as sold to you originally.

It is possible that Fox made it and took it off because it turned out to be an excellent picture, hoping to sell it to you under a new title later on, at higher rentals. But I shall be watching his releases very closely, and if I find anything resembling the original "The Well Dressed Man," you will be informed of it. In the meantime, send in any change of titles Fox may notify you of. I want you particularly to tell me what was the contract title of "Hollywood Nights," because I cannot find this title either on the contract or on the different Work Sheets. Fox is delivering it as "Fast Workers."

I had had information to the effect that there were going to be at least eight substitutions even before the Fox crash; imagine how many there may be now, as a result of his predicament.

WHY SOME OF THE REVIEWS ARE LATE

Projection room showings of pictures for the benefit of the trade press have been discontinued for more than a year. It is conjectured that such a policy has been instituted by consent of all producer-distributors.

As far as Columbia, First National, Paramount, Pathe, Radio, Tiffany, and Universal pictures are concerned, I always managed to see them even before they are shown at a local theatre. But I cannot do so with pictures of the other producer-distributors at all times.

The following are pictures that I cannot see for a review: M-G-M: "It's a Great Life," "Navy Blues," Fox: "The Lone Star Ranger." Warner Bros.: "The Sap" and "So Long Letty."

Often pictures are held back for showing at a theatre in this territory because they happen to be poor and the producers want to avoid bad reviews as long as they can.

If you can exert pressure upon the producers to let me see their late pictures, you are at liberty to do so. I am always ready to look at a picture, no matter at what hour of the day or of the night.

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No. 3

Misleading Propaganda from the Hays Office

The January number of "The Motion Picture," a monthly publication issued by the Hays organization, contains an article by Mrs. Thomas G. Winter, the woman who was appointed by the Women's Clubs to be the connecting link at Hollywood between them and the producers of motion pictures.

In this article Mrs. Winter asks questions such as would be asked by any layman interested in better motion pictures, and Governor Milliken answers them.

One of the questions is: "Are the exhibitor's hands tied in what he shows through so-called block-booking?"

He answers it as follows: "No, that is only an alibi. When an exhibitor 'block books,' he does what you do when you subscribe to a magazine for 1930. You don't know what you will get, as the magazine material is selected month by month, but you rely on the standard of the magazine in the past. As disclosed at the Trade Practice Conference the exhibitor can get his pictures cheaper by the so-called block-booking. Under this arrangement he takes some pictures before they are produced, just as you do with your magazine articles. However, if the picture turns out offensive on racial or religious grounds, he has the privilege of throwing it out under his contract.

"And he may throw out ten per cent of the pictures for any other reason. So the exhibitor does not have to show every picture that is given him under the arrangement, by any means, but he may set some aside and still come out ahead. The exhibitor should be guided by his own estimate of what his public wants in selecting pictures.

"The neighborhood theatre is the vital point. It is the most independent. The exhibitor here has no immediate competitor. Of six hundred pictures produced each year, he does not use more than two hundred and eight. That gives him a chance of one out of every three. However, he is likely to take, not the ones he knows by observation his public will like, but the ones that have been shown downtown and widely advertised."

It is obvious that the object of Mrs. Winter, in dwelling upon this subject, was to enlighten those that will read her article. "The Motion Picture" is mailed to thousands of good persons not connected with the motion picture industry but interested in better pictures and she ostensibly wants to show these that the block-booking excuse that is offered by many exhibitors in defense of the unsuitable pictures they show is only an alibi.

Mrs. Winter was supposedly appointed by the Women's Clubs of America to tell the producers in Hollywood what the women of America object to and to have them eliminate it. Her efforts to prove the exhibitors guilty for the unsuitable pictures they show is, therefore, altogether outside the scope of her mission.

As a free American citizen, however, Mrs. Winter is entitled to express an opinion upon any subject. But one would at least expect her to have all the facts before expressing an opinion that may affect the standing of thousands of persons. Being close to the producers, she naturally had the producer's point of view. All she needed, then, was the exhibitor's point of view. This she could have obtained by consulting with the exhibitor representatives.

The exhibitor representative that would have given her the most accurate information is, as every exhibitor knows, Mr. Abram F. Myers, President and General Counsel of Allied States Association. Mr. Myers was the Chairman of the Trade Practice Conference, where all the nice provisions about releasing the exhibitor from the obligation of playing unsuitable pictures were adopted; and since he is now the leader of the only independent national exhibitor organization in the United States he would naturally be

the only person competent to give her the information that she ought to have.

I have been informed reliably, however, that Mrs. Winter consulted neither with Mr. Myers nor with any other independent exhibitor representative. It is natural for us to assume, therefore, that she did not want the truth.

We shall not discuss Mrs. Winter any more; it is natural for her to want to protect the interests of those that pay her salary. But we will discuss Governor Milliken's misleading statements in an effort to refute them; some of those that will read that article may be members of your community and you may want to enlighten them as to the true state of affairs in the motion picture industry, particularly as to how far you can go to reject pictures that are unsuitable for the people of your community.

Mr. Milliken says that, because you block-book magazines for an entire year, block-booking is not a bad method of buying pictures.

When you find that a copy of the magazine you block-booked for a year contains material unsuitable for you, you throw it away and the most you could lose would be thirty-five cents. But could you do the same thing with a picture that costs anywhere from twenty-five dollars to thousands of dollars?

When you buy a magazine you buy it for yourself and do not compel any one else to read it; but when you buy a picture you buy it for others. Accordingly, a salacious article in the magazine will do harm to no one else but you, whereas a salacious picture will do harm to others.

The Governor states that if the picture turns out to be offensive on racial or religious grounds, you have the privilege, under the contract, of throwing it out. This is not true; before you can throw out a picture, you must submit your complaint to the board of arbitration. It is this board that will determine whether you have a right to object to that picture or not. And few arbitration boards, as you know, would release you from such a picture, because most of them were controlled by the Hays organization. (Judge Thacher has now declared these boards illegal, as violating the Sherman Act and the Common Law.) Besides, a picture may not offend race or religion and yet be objectionable; it may offend the morals of the people of your community, or it may be demoralizing to children. There is no provision in the contract for rejecting such a picture.

Oh, yes! there is a provision that enables you to reject ten per cent of the pictures for any reason; Gov. Milliken is correct on this point, but he gives only half of the truth when he states it, because he has failed to state also that you can reject them only if you pay half the rental. This provision is really meaningless, because it is uneconomical; no one of you can stand such a loss, particularly today, when sound pictures cost much more than silent pictures used to cost, and when many pictures are sold with a minimum guarantee and a split of the receipts when they exceed a certain amount.

The Governor states that when you "block-book" a magazine you block-book it because you have faith in the editor. You know his standard and you are sure that he will not print in the twelve or the fifty-two issues, as the case may be, anything that would prove objectionable to you; his past performances are a guarantee of his future performances, and he advises you to do likewise with pictures. Manifestly he had in mind the members of his own organization—Paramount Famous Lasky, Warner Bros., First National, Fox, Metro-Goldwyn-Mayer, United Artists, Pathe, Radio Pictures and Universal, from whom good pictures should be bought.

(Continued on last page)

"Glorifying the American Girl" (100% T-F&D)

(Param., Dec. 7; syn. time, 96 minutes)

The most charitable criticism one can make of this picture is that it is a poor glorification of the American girl. One would have, in fact, to stretch his imagination to the breaking point to find an act that would add any glory to her. As far as the picture is concerned, it is one of the poorest released by Paramount for a long time. It is a story of backstage life, presented in hardly an interesting way. The young heroine does a bit of acting at an outing given to the employes of the firm she worked for. A professional actor (villain) sees her and makes her a proposition to become his partner. She accepts. They have a fight at the theatre because he tried to be too fresh with her. She strikes him in the face. He is about to get another partner when the representative of a big New York theatrical producer, who had been watching their act and had been impressed by the heroine's acting, goes backstage to talk to the heroine about a New York engagement. The villain leads him to believe that they had a partnership agreement and that he had to hire them both. He then goes to the heroine and, without telling her about the offer, makes her sign a five year partnership agreement. In New York the villain is rejected. But he insists upon half of the heroine's proceeds, in accordance with the agreement. The story ends with the marriage of the heroine and the hero, old co-worker of the heroine in the music store where she once worked.

Some of the scenes in the second half of the picture are in technicolor, but it is the poorest work seen lately. In the long shots the picture is one big blur; no face can be distinguished. The picture is blurred, in fact, wherever the actors are moving. The colors there are washed out. The only sharp picture is that which shows the actors standing still, posing. The color in those scenes has a somewhat beautiful effect, but not altogether so, for clear blue, yellow, violet, purple and colors similar to them are absent.

The best part is where Eddie Cantor is shown in a comedy sketch. Rudy Vallee, too, appears in a number, but his voice is not reproduced as well as it was in the RKO picture, owing, no doubt, to the inferior recording system (variable density) used by Paramount. The story was written by J. P. McEvoy, in collaboration with Millard Webb, the director. Mary Eaton, Edward Crandall, and others are in the cast. The tone quality is fair. (Silent values, poor. Silent length, 6,786 ft.)

"Wedding Rings" (100% T-D)

(First Nat., syn. Dec. 29; time, 71 min.)

A good drama! It has been produced well, holding the interest fairly tight all the way through. It is the story of two sisters, the youngest of whom was always taking things away from her elder sister, even her sweethearts. The elder sister (heroine) did not mind it because the men she always lost she did not really love. She warned her young sister, however, that if she would ever meet a man that she loved and she tried to take him away from her, she would fight back in an effort to hold him, and felt confident that she could hold him. She meets a wealthy man (hero), interested in antiques and other things of art, and each falls in love with the other. The young sister meets him and when she learns that he is wealthy she sets her plans to take him away from her. She succeeds and they are married. The hero soon discovers, however, what a mistake he had made, for the frivolous life of his wife was very distasteful to him, who loved a quiet life. His home no longer holds an attraction for him and he spends a great deal of his time in company with the heroine. The heroine at first encourages him, because she still loved him, but when she realizes that she had taken hold of him she realizes also that to go through with her plans, would mean to take away her sister's husband, and no matter how much harm her sister had done to her she still was her sister and ready to forgive her. So she tells the hero not to call on her again. The young sister had an affair with a young society man (villain). The villain had spent all his money and calls on the young sister for help. Because she did not have any ready cash and could not ask for any from her husband, she hands him some of the jewels to pawn. He pawns the jewels and then calls on the heroine and threatens to give the tickets to her sister's husband unless she gave him a large amount of money. The heroine is shocked but rather than bring un-

happiness to the hero by letting the matter reach his ears she pays him the blackmail and then calls on her sister to reprimand her for her indecent conduct and to warn her of the possible consequences. The young sister will have none of her sister's scolding and they have a quarrel. The hero accidentally overhears their conversation and is convinced, not only that the heroine loves him but also that he could never get along with his wife. He enters the room and tells his wife that he will apply for a divorce immediately, implying that when he would be free he would marry the heroine.

The plot has been founded on Ernest Pascal's "The Dark Swan." It was directed by William Beaudine. Lois Wilson is charming as the heroine. Olive Borden is excellent as the characterless young sister. H. B. Warner is good as the hero. Hallam Cooley, Kathleen Williams, James Ford, Aileen Manning and others are in the cast. The sound reproduction is fairly good. (Silent values, good. Silent length not yet determined.)

"Rich People" (100% T-F&D)

(Pathe, Jan. 5; synchronized time, 76 minutes)

Very good! It is a love story between a society girl and a poor insurance clerk. But the plot has been constructed so well, and the direction and acting are so good, that the love affair between these two members of unequal strata of society rings true. Constance Bennett appears sincere in the love she shows for the poor insurance clerk, thanks to good characterization; she was shown as hesitating to marry a man of her set, because she did not love him, so that when she met the poor clerk and found in him something that aroused, first, her interest, and then her love, she did not hesitate to break her engagement with her society fiance, as well as to give up her set, and to marry the clerk. The picture has been produced most lavishly.

The plot has been founded on an original story by Jay Gelzer. Edward Griffith directed it. Regis Toomey is the clerk, Robert Ames, the wealthy fiance, and Mahlon Hamilton, the heroine's father. Ilka Chase, John Loder, Polly Ann Young and others are in the cast. The sound reproduction is excellent. (Silent values, good. Silent length not yet determined.)

"The Sap" (100% T-D)—with Edward Everett Horton

(War. Bros., syn. Nov. 9; sil. Feb. 8; syn. time 80 min.)

An amusing program comedy suitable for neighborhoods. The cast is well chosen and the recording is very good. Most of the comedy is caused by the clever dialogue and by the comical vein in which the director has burlesqued some of the situations, as well as by Mr. Horton's excellent acting and by his expressive voice. Both Alan Hale, as the cashier of the bank, and Russell Simpson, as a bank teller, are good. Patsy Ruth Miller is charming as the hero's wife, whose patience with her lazy, dreaming husband becomes exhausted to the point of ordering him out of the house. Edna Murphy, as the heroine's sister, wife of the teller, with whom the hero and his wife make their home, is pleasing but her voice rasps occasionally:—

Because they had both embezzled the bank's funds to pay their stock-market losses, the teller and the cashier, a friend of the family, fear that they will have to leave town to escape the possibility of their being put in jail when their losses are discovered. The hero, downcast because his wife had given up hope that he would ever make something of himself, proposes that they steal \$50,000 more and give it to him so that he might disappear and have the blame shifted to him. He goes away and a week later, when the teller was supposed to bind the cashier and pretend that burglars had entered the bank, they learn that the bank had been sold. But the hero, who had bought the bank with money he had made by investing in stocks, returns and is received in pomp and glory by the townspeople, who had previously despised and ridiculed him, and he tells his friends that he will pay their losses. The hero grows tired of the glamor of success, because he fears that his wife loves him only for his money; she soon convinces him, however, that she loves him for himself.

The plot is based on the stage play of the same name by William Grew; it was directed by Archie Mayo.

(Silent values almost as good as the sound values; silent footage not yet determined.)

"Navy Blues" (100% T-F&D)—with William Haines

(MGM, Dec. 20; synchronized time, 73 minutes)

A very good comedy. There are plentiful laughs, and the story is substantial enough to hold the interest well throughout, and to arouse the spectator's sympathy with some of the characters.

Mr. Haines is this time presented as a "gob," who, while the cruiser to which he is attached is at a port, meets the heroine and is attracted by her beauty. She, too, becomes attracted by him and, when he takes her home late at night, she invites him in quietly. Her parents wake up and when they go to the kitchen and find the hero there, the mother expresses indignation. She orders him out. The heroine pleads with her mother to let him stay, because she loved him. Because her mother is inflexible, she leaves the house and follows him. He takes her to a cheap rooming house. He tells her that he must go back to his ship. The heroine, who hoped that he would marry her before leaving her, is heart-broken. Months later the cruiser returns to the same port and the hero, who could not forget the heroine, calls at her house. Her parents are glad to see him and the mother begs his forgiveness, pleading with him to bring their daughter back. The hero realizes that they thought he had married their daughter, and for the first time learns that she had not been home since the day she left. Without disillusioning them, he goes in search of her and eventually locates her at a cabaret, in company with an elderly roue. He pleads with her to return home but she sends him away telling him that she does not wish to see him again. Realizing that she had gone bad, he grabs her and takes her home, telling her that he will marry her. Her parents are glad to see her back. The heroine, in order to hide the fact that they had not been married, tells them that she desires another wedding ceremony, so that they might be present.

The only unpleasant feature is the showing of the heroine going bad. There was no necessity to give the story such a twist; she could have been shown as leading a good life but as being too obstinate to go back home after she went away.

The story is by Raymond Schrock. It was directed by Clarence Brown. Anita Page is the heroine. Karl Dane does some good comedy work in it. J. C. Nugent, Wade Boteler and others are in the cast. The sound is pretty good. (Silent values, good. Silent length, not yet determined.)

"Blaze O'Glory" (100% T-F&DN)—with Eddie Dowling

(Sono Art-World Wide, Feb. 1; syn. time, 85 min.)

A stirring court-room and war melodrama in which coincidence plays an important part. The picture opens in court and the story unfolds in flashbacks while the defending attorney pleads for the life of the hero. There are too many war scenes, though the picture is a powerful preachment against war. There is some comedy and there are a few lively scenes, but most of the picture is dreadfully sad, as the hero changes from a gay young actor, in love with the heroine, to a war-torn victim of gas, whose body is wracked with a persistent cough. Eddie Dowling is excellent; he sings engagingly, and his devotion to the little waif, whom he had befriended, is charming. Frankie Darro is the little pal, who had seen the murder but who, on the stand, did not want to betray the hero. Betty Compton is charming as the heroine, who married the hero on the eve of his departure overseas and who, after his return, struggled to support them both so that he might try to regain his health. Henry Walthall is very good as the defending attorney. His long address in telling the events in the hero's life, which events led up to the tragedy, is well delivered and very effective. Others in the cast are, Eddie Conrad and Frank Savini, as the hero's stage partners and war buddies. They contribute most of the comedy. Ferdinand Schumann-Heink is the German whom the hero had saved in the trenches only to kill him in peace times because he believed that he had stolen his wife's love.

It is only at the end that the spectator learns that the heroine had posed as unmarried to get a better position; that her employer was the same German whose life the hero had saved; that she was telling him that she could not return his love because she was already married and that her husband was a gas victim; that the German had guessed that her husband was the man who had saved his life, and

that he, the German, had been looking for the hero so that he might aid him to have his lungs cured. As expected, the hero is found not guilty, having killed the man in a moment of insanity.

Renaud Hoffman and George J. Crone directed the picture from the story by Thomas A. Boyd.

The plot construction offends the laws of the drama in many spots, but the abundance of tears should make the picture acceptable to most picture-goers.

"The Aviator" (100% T-D)

(Warner Bros., syn. Dec. 14; time, 73 minutes)

An excellent comedy! Most of the time the spectator is made to laugh heartily. At times he is made to roar. Though the story is not very strong, the acting of Edward Everett Horton makes it highly entertaining. He is presented as an author, who is induced, against his good judgment, to allow a book concern to put his name on a book on aviation, written by an anonymous author. This leads him to many complications. As in "The Hottentot," where Mr. Horton, who is supposed to fear horses, is forced to learn how to ride a horse in order to please the girl he loved, so in this picture—he is forced to learn how to fly an aeroplane, because the girl he loved was an aeroplane enthusiast and he feared lest she would no longer love him if she should learn that he knew nothing about aviation. The first ride in the aeroplane is accidental; while he is sitting in the cockpit, posing for a photograph at the pleading of his press agent, he accidentally touches a lever and the motor starts. He is thus compelled to manipulate other levers in an effort to stop it. Instead of stopping it, however, he drives it up. He continues manipulating levers, at the touch of which the aeroplane makes many evolutions, leading those on the ground to believe that he was the most dare-devil stunt aviator in existence. Those scenes are thrilling in the extreme. Towards the end of the picture the hero is again shown flying; it was a contest, arranged by the heroine, between the hero and a famous French aviator. Those scenes, too, are comical as well as thrilling. There are other comical situations.

James Montgomery wrote the story, and Roy Del Ruth directed it most skillfully. Patsy Ruth Miller is the heroine, Lee Moran the press agent, and Armand Kaliz the Frenchman. The words are intelligible. (Silent values, excellent. Silent length not yet determined.)

"The Manxman"—with Carl Brisson and Anny Ondra

(Super Features, Inc., Dec. 10; 6,545 ft., 76 to 83 min.)

A fair program picture for unwired houses. Its action is too slow for American audiences. It has beautiful natural scenery, the picture having been photographed on the Isle of Man, the locale of the story. Both Mr. Brisson, as the hero, and Miss Ondra, as the heroine, give pleasing performances. And while the story itself is dramatic, the spectator is bored waiting for the end to come. The picture, based on Sir Hall Caine's famous novel of the same name, has been done before both in pictures and on the stage.

A fisherman (hero) and a lawyer (villain) are in love with the innkeeper's pretty daughter (heroine). Because her father objects to his poverty, the hero goes to South Africa to make his fortune, obtaining a promise from the heroine that she will wait for his return. She falls in love with the villain and is made happy when she is told that the hero has been killed. But when he returns, she keeps her promise and marries him. After her baby is born, she leaves him to go to the villain, the father of her baby. He refuses to acknowledge his baby and sends her back to her husband. She tells the hero that the baby is not his but he refuses to give her up, and the heroine returns to the villain. He refuses to ruin his career by going away with her, having just been appointed judge. She attempts to commit suicide but is rescued and brought before the judge. The hero rushes into the court asking the judge to let her go back to him. This she refuses to do. Her father is unable to control his anger and denounces the villain in court as the betrayer of his daughter, thus forcing him to resign from the bench and taking the heroine away with him.

Alfred Hitchcock directed the picture. Malcolm Keen is fair as the villain. Others are Randle Ayrton, as the innkeeper and Clare Greet, as his wife.

Let us now see how much one can depend on some of these producers for producing pictures that would not offend the morals of the members of your community. We shall not go very far back; we shall confine ourselves to a few cases:

Fox: "Cock Eyed World": The vulgar talk in this picture has never been heard in any other talking picture. "Sunny Side Up": In one of the scenes girls are shown on the ground wriggling in a most immoral fashion. "Frozen Justice": The dirty talk of El Brendel in one of the scenes was not excelled even in "The Cock Eyed World." "Black Magic": A brute is shown making up his mind to assault a young girl. "Pleasure Crazy": It deals with crooks, a faithless wife, and her husband's love for the heroine. "The Veiled Woman": The villain takes a girl to an inn with an intention to wrong her. "Joy Street": Produced with the purpose of arousing the spectators' sex instincts. "Not Quite Decent": Mother, ruined by villain, makes an effort to save her daughter from his clutches. "The Sin Sister": The heroine is required to surrender herself in order that the lives of others might be spared by the villain.

Metro-Goldwyn-Mayer: "Our Modern Maidens": A purely sex picture, as bad as "Our Dancing Daughters," by this concern. "The Single Standard": A sex theme. "Loves of Cassanova": A series of love adventures, mostly with married women, by the great lover, Cassanova. "Madame X": The play has been so twisted that the heroine is shown abandoning her husband inexcusably. "The Divine Woman": The heroine sells herself to a theatrical producer. "The Enemy": The heroine sells herself to obtain money enough to enable her to buy food for her baby.

Warner Bros.: "Sacred Flame": A mother murders her son because he was a cripple and unable to satisfy the sex desires of his wife, who had been faithful to him. "The Redeeming Sin": It shows how a child is taught to be a thief.

Paramount: "Lady Lies": The hero lives with the heroine without being married. "A Dangerous Woman": The heroine makes people fall in love with her and when she refuses to surrender to them they commit suicide. "The Betrayal": The heroine is betrayed by the hero. "Ladies of the Mob": A demoralizing crook melodrama.

First National: "The Love Racket": The heroine is shown living with a man without marriage. "Broadway Babies": It glorifies a gambler. "Why Be Good?": A father admonishes his son to test the heroine before marrying her.

United Artists: "Eternal Love": The hero makes insulting proposals to the girl he loves. He also takes advantage of a young girl. "The Awakening": The hero invites the heroine into his room to wrong her. "The Woman Disputed": The heroine surrenders herself to the villain in order to save the lives of others. "Battle of the Sexes," by D. W. Griffith: The hero abandons his wife and children to live with a prostitute. "Sadie Thompson," which is the well known play, "Rain." "Drums of Love," by Griffith: A sex theme pure and simple.

These are only a few. There are many others.

Now, how could any exhibitor be made to believe that these producers, who are supposed to be the "goody-goody" ones Gov. Milliken no doubt had in mind, will not make this sort of pictures in the future?

Here, however, comes the real "rub": "The independent theatre," Gov. Milliken says, "is the vital point. It is the most independent. The exhibitor here has no immediate competitor. Of six hundred pictures produced each year, he does not use more than two hundred and eight. That gives him a chance of one out of three. . . ." This is a deliberate misrepresentation, because no exhibitor can pick the best out of each company's pictures; he must buy all the product of the company that he wishes to deal with or none. The exhibitor hasn't six hundred good pictures to choose from, because the worth-while producers do not produce so many pictures. But even if they did produce six hundred, if the neighborhood exhibitor were allowed to choose the really worthy ones, he could not find enough to supply his theatre for a year's needs. Matters are complicated still more because the producers, aside from the fact that they force him to buy everything in order for him to buy the few worth-while pictures he wants, hold back the pictures from release anywhere from thirty days to nine months after their own theatres have shown them, so that by the time he gets them even the best pictures lose their drawing power. This is a producer prearranged plan,

conceived to force the independent exhibitor to sell his theatre to them at a loss.

The statements Gov. Milliken makes in this article have been made really by Will H. Hays himself. This is a proof that public opinion is turning against him and against those he represents and he is using any argument, no matter how illogical, to sustain his crumbling regime. The Churches have broken with his organization because experience has taught them that he and those he represents do not keep their word, and the women's clubs seem to be the only ones that he can lean on. But the women of the country, too, are waking up to the fact that promises given them by the producers or by their representatives mean nothing and are offering Senator Brookhart their support to put his bill through Congress. Senator Brookhart's anti-block-boring and anti-blindbooking bill is the only thing that will bring about the betterment in the quality of the pictures. By virtue of this bill, you will not be compelled to buy everything a producer makes in order for you to be enabled to buy the pictures you want, and the producer will be forbidden to sell his pictures before they are made and you have a chance to see what they are. Censorship cannot remedy the evil. Only a law could do it. So write to your Congressmen and urge them to support the Brookhart Bill!

C. C. PETTIJOHN NOW A DEFENDER OF CLEAN PICTURES

When the papers announced that Senator Smith W. Brookhart became counsel for Ivan Abramson, who brought suit against the producers for having shut him off from selling his pictures, C. C. Pettijohn, counsel for the Hays organization, issued a statement to the effect that the producers would not compromise this suit but would fight it in the courts, and that the producers were surprised to see the Senator lined up with the makers of indecent pictures.

"The issue is," he said, "clean-cut—shall the exhibitors of the United States be encouraged or required to show pictures of the kind Mr. Abramson produced or shall they not? This association and exhibitors' associations and all the responsible factors of the industry are against it. We welcome a showdown. . . ."

Last week this paper had the pleasure of announcing that Senator Brookhart has withdrawn from the Ivan Abramson case, and that his connection with it was inspired by a false exhibitor leader, who made the Senator believe that Ivan Abramson had been abused, that he could not get justice, and that his case could have been helped if the Senator allowed his name to be used in connection with it. But his real friends pointed out to the Senator that a trap was set for him by the producers and he resigned.

But where does Pettijohn come in to criticize Senator Brookhart as lining up on the side of indecent pictures? While it is true that Ivan Abramson specialized in sex pictures, nothing that he ever produced could come up to the level of pictures the members of the Hays organization have produced and are still producing. In another article in this issue, a list of such pictures is given. I may add that it is doubtful if Abramson has ever conceived, even in his palmy days, of producing anything like most of the pictures in that list.

C. C. Pettijohn should be the last person in the world to talk about the indecent pictures others have produced, because most of us have not forgotten the indecent pictures Selznick produced at the time he, that is, Charles Pettijohn, was connected with the Selznick organization.

KENT'S ATTITUDE TOWARDS ALLIED

In the speech he made to his sales forces recently, Sidney R. Kent, of Paramount, made other statements that are of interest to the independent exhibitors. He said that he went to Columbus to prevent the affiliation of Ohio with Allied States; also, "the agitators," meaning, of course, the Allied leaders, "will have to have more rope before we can deal with them."

This paper hopes that at the next meeting Mr. Myers will not fail to take this lack of sincerity on the part of Mr. Kent into consideration.

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COLOR IN MOTION PICTURES—Second Article

The fact that a moving picture is seen on the screen with colors does not in itself mean that it is entirely pleasing. Color, in order to have all the desired effect, must comply with the following requirements:

(1) It must reproduce accurately the following pure colors: (a) Red, Orange, Yellow, Green, Blue, Violet, and Purple. (b) Special secondary colors, such as Brown, Tan, and Flesh. (c) The neutral colors, Gray, Black and White. In the two-color Subtractive processes, Violet, Purple, clear Blue, Yellow and neutral Grays are generally missing. Such processes cannot, therefore, give full and continuing satisfaction to the color senses, although they have just now a certain commercial value on account of the fact that they can produce certain attractive effects.

(2) The picture must be sharp in the close-ups; the face expressions on the medium close-ups must be seen clearly, and there must be general sharpness in the long shots. There must be also an absence of color fringes or of fuzziness, such as, for example red or green edges on black or white objects. These are very undesirable.

(3) Color must remain steady; that is, it must not change, fluctuate or brighten and darken, in waves, as is the case in almost every picture so far released. In the present-day color picture, the background usually changes from light red to light green in ever-changing waves; pale colors shift and change back and forth regularly and deep colors show the same tendency, annoying the spectator.

(4) Shimmering color grains, particularly in high lights, must not occur. This is noticeable particularly in large screen pictures. It is tiring to the eye, and therefore objectionable.

(5) The print must be clean; it must not have colored negative or positive scratches, colored "snow" effect, or color smudges. In the average colored picture, made by a two-color Subtractive process, the White is spotted either with red or green smudges or irregular lines.

(6) The colors must have a satisfying brightness; that is, they must not be either glaring or washed out. The picture must give the same satisfaction in color as it gives in Black and White. Moderately bright true colors are most pleasing in general. Pale or "pastel" colors are not desirable throughout the picture; neither are blazing colors that look like a chrome-lithograph on a complimentary calendar.

(7) The sound track must be clean—free from smudges, colored dots, lines, or other defects. It must be accurate and sharp so as to give as good a reproduction of sound as is given by Black and White.

(8) The emulsion must not scrape off, piling up at the gate springs of the projector; and it must not scratch more readily than the emulsion of Black and White, for scratches on color film may produce colored lines on the screen picture, which are annoying.

(9) The cost, though necessarily greater than the cost of Black and White film, must not be unreasonable.

(10) No radical changes should be required in the arc carbons or arc current, nor any extensive alterations in the optical system, or in other parts of the projector. If the optical system of the projector must be altered for color projection, it should not be altered so as to prevent instantaneous change back to ordinary projection of Black and White film or vice versa.

Changes in the Theatre End

In the theatre end, the changes required for color projection are not expected to be so serious as those required by sound, but some changes must, at all events, be made. These are the following:

(1) In some cases, an increase in the number of amperes for the arc so that the brightness of the arc may be increased, is required. Color cuts off a considerable amount

of light, particularly if the prints are dark. Such a change is, then, necessary. Care must be taken, however, not to increase the amperage to such a point as to cause an irregular flickering of the arc or to increase the danger of fire to the film, while it is running, from the excessive heating of the machine parts.

(2) The highest grade of condensers and of projection lenses must be used. The projection lenses must be free from chromatic aberration (color fringes and lack of definition) for, unless equal definition to Black and White is obtained, the first few rows in the orchestra will become undesirable during the projection of color pictures.

(3) If the color of the screen used for Black and White is unusual, a screen with neutral tint must be installed. Off-color screens affect color values.

(4) Colored prints must be handled more carefully than Black-and-White prints, for the reason that the resultant scratches may be in color. Color scratches are, as said, more noticeable than black and white, and therefore more objectionable. Such prints require greater care also because they are more costly.

Changes in the Studio End

The changes in the studio are more serious than those in the theatre. To get the best results, the producers must make the following changes:

(1) More illumination, and illumination of correct "Whiteness."

(2) A change in the colors of the make-up. The make-up for Black and White is generally not suitable for color, and something more nearly approaching the stage make-up appears to be necessary. The make-up colors that have so far been used in color pictures are not quite satisfactory, for natural flesh color has been attained in but few pictures. In most cases the faces and hands appear too coppery.

(3) Change in the colors of the costumes to get the full advantages of the color process.

(4) Change in the color of the sets.

(5) More careful choice of locations.

(6) Special and costly cameras, generally of complicated optical and mechanical construction and of high precision, to insure color print registration.

(7) Specially trained cameramen.

(8) Special film.

(9) A readjustment of exposure time limitations since correct exposures for color are more critical.

(10) A change in the method of developing, cutting, and processing.

(11) Modification, in some cases, of the method of printing, developing, and processing the sound track.

These difficulties, however, will have to be met by the producer; it is not expected that they will create any problems for the exhibitor.

(The next article on color will be printed in a forthcoming issue.)

MR. QUIGLEY!

Martin Quigley, publisher of Exhibitors-Herald, has made a personal attack on me in the January 11 issue of his paper, using language that no person with any respect for himself would use.

Personal attacks do not, as a rule, deserve an answer, for they hurt no one else except him who makes them. But because Martin Quigley has hidden the real motive for his attack, I am going to make an exception to the rule, and answer him.

As the cause of the attack he gives my favorable review of "Her Unborn Child," the subject matter of which he considers harmful.

(Continued on last page)

"The Lone Star Ranger" (100% T-F&D)— George O'Brien

(Fox, Jan. 5; synchronized time, 64 minutes)

An honest-to-goodness all-talking Western melodrama, with thrills and suspense, in which the hero is shown hunted as the murderer of a man, but in which it is later disclosed that he had murdered the man, murderer of his father, in self-defense. The Captain of the Texas Rangers, feeling that the man he had murdered ought to have been murdered anyway, goes in search of the hero and when he finds him he makes him an offer as an inducement to give up his outlaw career: he presents him with a pardon from the Governor of the State with the place for the pardoned person's name left blank and tells the hero that if he will become a Ranger and help him clean up a certain spot of all the outlaw element, he can earn the right to insert his name in that "blank" pardon. The hero accepts the offer, and single-handed succeeds in exterminating the outlaws. He also wins the love of a girl.

The most thrilling situation is that which shows the hero hiding in the bank and waiting for the outlaws to hold-up the bank.

The plot has been founded on a story by Zane Grey. A. F. Erickson directed it. Sue Carol is the heroine. Russell Simpson, the heroine's father, and Walter McGrail the leader of the outlaws. Lee Shumway, Lee Stuart, Colin Chase and others are in the cast. (Silent values, good.)

"The Girl of the Port" (100% T-F&D)

(Radio, Feb. 2; synchronized time, 64 minutes)

A powerful drama, with the regeneration of a drunkard as a theme. The drunkard, however, is this time a British nobleman, who had taken to drink because his mind had been wrecked as a result of the horrors of the world war. He had been wounded and had seen the Germans make an attack with flames. His mind was shaken when he saw every one around him sizzle to death. He was the only one to escape. After the war, the fear of the flames had burned into his soul and whenever he saw flames he was seized with unconquerable fear. When he saw the woman he loved in the arms of his best friend, he takes the boat to Fiji Islands, determined to drink himself to death there without revealing his identity to any one. The heroine, a stranded white chorus girl, goes to a little town, where she knew a bartender, and becomes a barmaid. There she meets the hero. She takes pity on him and tries to make him become a man again. The villain, a powerful and influential half-caste posing as a white, insults the heroine. The hero insults the villain, telling everybody that a half-caste does not recognize a white lady when he sees one. The villain is wounded so deeply that he plans a horrible revenge on him. Just about when the hero had succeeded in giving up drink and of regaining his manhood, the villain has his men carry him away to a place where the natives were about to hold the feast of fire. When the heroine returns to the hut, she finds the hero missing and the villain waiting for her. He forces her to bargain with him so that he might spare the hero's life. She goes with him to the place where the feast was to be held. A native, who was friendly to the heroine, succeeded in finding the hero. He tells him what the heroine had done for him and calls him a coward. The hero, in order to prove that he was no longer a coward, walks through the fire, like the natives, and reaches the villain's place. He gives the villain a good beating and then embraces the heroine. He introduces the heroine to his relatives, who had been searching for him, as his future wife. The heroine for the first time learns that he is a nobleman.

John Russell's, "Far Wandering Men," furnished the plot. Bert Glennon directed it. Sally O'Neil does excellent work as the heroine, and Reginald Sarlan as the hero. Mitchell Lewis is the villain. The sound is good. (Silent values, excellent. Length has not yet been determined.)

"Officer O'Brien" (100% T-F&D)—with William Boyd

(Pathe, Feb. 15; synchronized time, 76 minutes)

A gripping drama, in which the hero is presented as a policeman. There are some situations in it that are extremely suspenseful. These are where the hero enters the lair of the villain, a murderer, leader of underworld characters and tells him that he is under arrest for the murder of his (the hero's) young brother. The spectators will, no doubt, be made to sit at the edge of their seats, because they

will feel that the hero's life is in extreme danger. In the story the hero is shown as having succeeded in gaining a pardon for his father, who had been sent to the penitentiary for theft. The father did not know that his son was a policeman. When he discovers it at his son's home, he is furious and wants to go away from him. The penitentiary had not reformed him and he meets his old confederates and carries on his old work again. He robs a jewelry store and hides the jewels in the room of one of his confederates. This room was overlooking the court room where the villain was to be tried for murder. There one of his men had concealed a machine gun. The hero's young brother takes the stand and when he was about to give damaging testimony, the villain gives the signal and the man who was concealed in the room where the machine gun was set up, fires the gun and kills the witness. The villain is liberated for lack of evidence. The hero, however, finds in the room evidence convincing him that the villain was guilty of his brother's murder. The hero calls on the villain. While there, the villain unlocks the door of one of the closets and the father of the hero comes out of it. He had been tricked by the villain there. (The hero's superior had persuaded the father to go straight and the father was looking for the jewels to return them.) The villain, however, was to use the hero's father's guilt in order to bargain with the hero for his immunity. The hero, covering the villain with his gun, orders his father away. He then orders the villain to follow him to the station. The villain, however, by a quick move, kicks the gun out of the hero's hand and then covers the hero with his own gun. But the father, who had not gone away but had been listening outside the door, shoots and kills the villain before he had a chance to kill the hero. The villain, shoots, too, and kills the hero's father.

Thomas Buckingham wrote the story and Tay Garnett directed it. There is no love affair in it. Dorothy Sebastian takes the part of the sister of the hero. Ernest Torrence is the father. Clyde Cook and others are in the cast. The sound reproduction is very good. (Silent values, very good. Length has not yet been determined.)

"Night Ride" (100% T-F&D)

(Universal, Jan. 12; synchronized time, 60 minutes)

A powerful melodrama, the result of a good story, artistic acting, and capable direction. It is a melodrama in which the hero is presented as an extremely able newspaper reporter, getting his story ahead of everybody else, and in which he is shown endangering his life. In the development of the plot, it is shown that he receives a message from police headquarters, just as his wedding ceremony had been performed, asking him to go there to get the "break" for a big story he had been looking for. His bride excuses him. At the police reporters' room, he is confronted by the gunman, who threatens to shoot and kill him because he had printed a true story of a payroll holdup, in which he was the principal. The hero, by his bravery, forces the gunman to reconsider about killing him. The gunman promises, however, to take care of him before the night is over. The police headquarters are informed that the hero's home had been destroyed by a bomb, but the hero does not learn of it until hours afterwards. When he hears of it, he thinks that his wife had been killed and becomes frantic. He rushes out of the headquarters intending to go to find the gunman and to kill him. A friend follows him. He falls into a trap, however, for when he and his friend enter an automobile, they find the villain in it. He tells them not to make any noise under penalty of death. He then orders the driver to take a drive out to the country. They reach a place where they find a motorboat. The gunman shoots the driver so as to leave no witness behind and orders the two to board the boat. He makes the hero steer the craft to a certain destination. On the way the gunman takes a few drinks. By a ruse, the hero makes him stand up on the deck. He puts on additional speed suddenly and jerks the villain into the water. The hero gibes the villain revengefully, who pleads for his life. They eventually drag him on board, and tie him with a rope. Their gasoline gives out and the hero swims ashore, where he is able to communicate with his wife, who was unharmed. The villain is brought ashore by the authorities.

Joseph Schildkraut, as the hero, does powerful acting. So does Edward G. Robinson, as the gunman. Barbara Kent is the heroine. Harry Stubbs, DeWitt Jennings, and others are in the cast. The words are intelligible. (Silent values, excellent. Silent length not yet determined.)

"The Locked Door" (100% T-F&D)—with Rod LaRocque

(United Artists, Nov. 16; synchronized time, 73 minutes)

This picture has been produced extremely well. The trouble with it is, however, that the outstanding part is villainous. In other words, Mr. LaRocque, instead of being a hero, is a villain. His one business is to put women in a compromising situation. He induces the heroine, secretary to his father, to go with him to a rum boat, anchored outside the twelve-mile limit, where drink and dancing were plentiful. He hires a private room. When he locks the door, the heroine orders him to unlock it. He refuses to do so, however, until police boats are seen surrounding the boat, which had drifted within the twelve mile limit. All are arrested. The heroine marries another man (hero). About a year later the villain calls on the sister of her husband. The heroine tries to persuade her sister-in-law not to have anything to do with the villain but is unsuccessful. When she learns that she had driven away in her roadster, she realizes that she was going to the villain and follows her in another machine. The villain is surprised to see the heroine. She asks him to leave her sister-in-law alone. The villain refuses to promise anything. At that moment her husband came to see the villain to inform him that a certain married man was looking for him, to shoot him for having broken up his home, and orders him to leave town. The villain resents his interference. The villain takes his gun out and orders him away. They grapple. The gun discharges accidentally and the villain drops dead. The heroine's husband removes all clues to the murder and, locking the door, leaves the apartment from the back door, from where he had entered. The heroine is thus locked in. Unable to escape, she decides to save her husband by making herself appear as the murderess. She lifts the receiver and fires two shots. The authorities are notified. After an interrogation, the husband is sent for. He is surprised to find the heroine there. In spite of the fact that the heroine had stated that it was she who had shot the villain, the truth comes out; the villain had regained consciousness long enough to clear everybody.

"The Sign on the Door," the play by Channing Pollock, has furnished the plot. George Fitzmaurice has directed it. Barbara Stanwyck does well as the heroine, Betty Bronson as the sister-in-law, and William Boyd (the stage star), as the husband. Mack Swain, Zasu Pitts, and others are in the cast. The sound reproduction is pretty good. (Silent values, fairly good. Length has not yet been determined.)

"Peacock Alley" (100% T-F&D)—with Mae Murray

(Tiffany, Dec. 20; synchronized time, 63 minutes)

A good society drama, the plot of which has been constructed in such a way as to hold the interest well. Some sympathy is awakened for the heroine, too.

The story revolves around a heroine, who comes to New York and becomes a dancer, gaining fame. She is loved by a wealthy man, but he offers her everything except marriage. She, however, does not believe in his modern ideas and wants to see a ring on her finger. Tired from fighting her own battles, and feeling that she ought to have the protection of a husband, she writes to the young man back home, who had told her that he would be waiting for her should she ever want to marry him, that she was ready to marry him. He comes to New York and they are married. The husband takes her to his apartment in the hotel in which he had registered as a single man that morning. The house detective, who had once before seen the heroine enter at night and not leave it until the morning, thinking that she was bad and that she had picked up just another "sucker," orders them both to leave the hotel. The husband tells him that he had made a mistake, because the woman was his wife; but the detective laughed at his statement. He feels highly insulted and is ready to strike him, but the heroine intervenes and prevents an altercation. The husband, however, feeling the humiliation deeply, calls on the house manager with his wife and states to him that, unless an apology is offered by the detective and by the hotel, he would sue him for one hundred thousand dollars. The manager is very apologetic but the detective, thinking that he could prove her conduct had not been proper, refuses to apologize and when he is pressed he tells the manager and the husband that he had seen her enter a certain room at

night and not leave until the morning. The manager pushes the detective out of the room and discharges him. The husband demands an explanation from the heroine. She assures him that she had done no wrong. The husband presses matters to such a point that she takes him to the wealthy man. Yet he is not satisfied with her explanation and leaves her. The wealthy man then offers to marry her after she obtains a divorce. The heroine accepts his offer.

The title was used in a Mae Murray picture once before but the story is entirely different. It was written by Carey Wilson. The direction is by Marcel de Sano. Mae Murray does good work. George Barrard is the wealthy man, and Jason Robards the husband. Richard Tucker, Phillips Smalley, Arthur Hoyt and others are in the cast. The sound reproduction is good in most spots but only fair in the others. (Silent values, pretty good.)

"It's a Great Life" (100% T-F&D)—with the Duncan Sisters

(MGM, Dec. 6; synchronized time, 62 minutes)

A good entertainment. There are several laughs and many tearful moments. The comedy is provoked mostly by the "impish" acting of one of the Duncan sisters.

It is a backstage story, in which the younger of two sisters, performers, is shown falling in love with the pianist in their act, whom the elder sister considers worthless. The young sister is so deeply in love with him, however, that she will have none of her sister's interference. The result is that their act breaks up. The hero and the young sister marry but their act makes a failure and they are discharged. The elder sister does an act alone, but she is able only to get by. The young sister becomes seriously ill and the hero rushes to the elder sister and begs her to come to see her. The elder sister is reluctant at first, but when she realizes how ill her young sister was she rushes to her bedside and finds her delirious. The sick sister dreams that she and the hero had made a great success in vaudeville. She soon comes out of her delirium. The presence of her sister has an immediate effect on her health. They forgive one another and vow never to be separated again.

The story is by Byron Morgan and Alfred Block. It was directed by Sam Wood. Jed Prouty, Benny Rubin, and others are in the cast. The sound reproduction is good but most of the technicolor scenes are poor. (Silent values, fairly good. Silent length not yet determined.)

"Behind the Makeup" (100% T-F&DN)—with Hal Skelly

(Paramount, Jan. 11; synchronized time, 70 minutes)

Only a fair program picture, despite good characterizations by both Mr. Skelly and William Powell, because of the familiar theme and of the draggy action. It is another backstage drama of two men and a girl. Mr. Skelly's performance as the light-hearted comedian who conceals his great love for the heroine, because she has fallen in love with his partner, an Italian clown with high artistic ideals, arouses warm sympathy in the spectator. Mr. Powell, as the suave man of the world, is very good. In fact, Mr. Powell's role is the more dominant and colorful, even though Mr. Skelly is starred. He speaks in broken English, and occasionally in Italian, in a convincing manner. Fay Wray is pleasing as the French waitress who is loved by both men. Kay Francis is good in her small part as the adventuress.

The hero picks the clown out of the gutter, starving and out of work. They team up but their act is unsuccessful and they split, the hero having to take a job as dishwasher to earn his living. He is about to marry the waitress when chance brings them to the theatre where the clown, now successful, is performing. The heroine is attracted by his gentlemanly manners and falls in love with him, marrying him immediately. Once more the comedians team up and this time they are a great success. The clown becomes bored with his wife's simplicity and becomes infatuated with an adventuress, who fleeces him out of the team's entire savings and then deserts him for another man. The clown commits suicide. The heroine eventually discovers her husband's deceitfulness and the hero gets another chance to make good and win her love.

Dorothy Arzner and Robert Milton directed the picture. The plot is founded on Mildred Cram's story "The Feeder." The sound is good. (No silent version.)

When an editor undertakes to censor any one, you would expect him to know at least what he is talking about. Such is not, however, the case with Martin Quigley, for I have been informed reliably that he has not yet seen the picture.

Even if he had seen it, yet he is not qualified to criticize me for it, or to criticize the picture, because several years ago he confided to the industry that he does not know anything about pictures. It was on the occasion of his announcement that he had decided to abandon reviewing.

Was his attack prompted by a desire to keep the screen pure?

Hardly likely! If it were, he would have had numerous occasions to draw out his sword. Last week I gave a small list of pictures that should have induced him to become a crusader. Almost every picture, in fact, should have drawn his fire, for there is hardly one made but shows drinking.

That his desire to keep the screen pure is not his real motive may be evidenced also by the fact that he would not have said a single unkind word about this picture had it belonged to one of the companies that give him thousands of dollars worth of advertising every year.

My favorable review of "Her Unborn Child," was not the cause of the attack; it was merely the excuse. The real cause was my severe criticisms of his "Better Sound" movement, printed in the issues of December 11 and January 4. It is evident that, as a result of my having pointed out that the movement was not sincere, Quigley received many letters from exhibitors condemning him, and his ire was aroused. He grasped the first pretext, therefore, to attack me with the hope that, by abusing me personally, he might lead the exhibitors to believe that my criticisms of his movement were not worthy of attention.

Among other things, he says in his article: "We have, for instance, the case of Pete Harrison with its irresponsible, illogical sniping attitude towards everybody and everything. . . ." He makes a sweeping accusation but fails to point out a single instance where my attitude has been "sniping." I can, however, point out one of the many instances where his attitude has been such.

In the early part of 1920, Martin Quigley printed in his paper something that displeased Adolph Zukor. As a result of it, Mr. Zukor withdrew his advertising from the pages of the Exhibitors' Herald. Quigley became so incensed that he started systematically to attack him and his company. He called him a menace to the industry and urged the exhibitors not to book his pictures.

In the latter part of June, in that year, he printed his most venomous attack on Mr. Zukor and his company, calling them "The Octopus." In the same issue he printed a cartoon, showing a long arm, holding in its palm the independent exhibitor, and crushing him to death. The pages that would have been occupied by Famous Players-Lasky advertising were left blank, as a sort of protest. He shipped hundreds of copies to Hotel Winton, Cleveland, Ohio, where the independent exhibitors were holding a national convention, and passed them around. The exhibitors, who thought his attack sincere, went wild with enthusiasm. They passed resolutions commending Martin Quigley for his "fearlessness" in fighting their enemy, and urged him to carry on the fight. Telegrams and letters poured into his Chicago offices from thankful exhibitors.

The convention adjourned, and Martin Quigley returned to Chicago. Shortly afterwards a call was received from Adolph Zukor and Quigley left hurriedly for New York. He was seen to come out of Mr. Zukor's office and to take the train for Chicago with a broad smile. The following issue of the Exhibitors' Herald contained no attack on the "Octopus." In vain did the exhibitors watch for another cartoon showing the "Octopus" strangling the independent exhibitor to death. The blank pages were no longer blank; they were decorated with Famous Players-Lasky advertising, extolling the quality of the Paramount pictures. Additional pages with Famous Players-Lasky advertising also were contained, making that issue quite bulky. And ever since Martin Quigley has forgotten that the independent exhibitors exist. He seems to have become, in fact, the most obedient servant of the producers and distributors. Substitutions, unfair contracts, controlled arbitration boards, and the million and one other abuses do not bother the head of Martin Quigley; these problems are non-existent for him.

We must assume that, if Mr. Zukor had not changed his mind about keeping his advertising out of the Exhibitors' Herald, Quigley would have continued attacking him and his company. The difference between my attacks and Martin Quigley's attacks against a producer, then, is one of principle: I attack a producer when I find out that he

does something that is detrimental to the interests of the exhibitors; Martin Quigley attacks him when he withdraws his advertising from his paper. I cease my attacks when he ceases his injustices against the exhibitors; Quigley ceases his attacks when he recaptures his advertising.

Quigley says: "Harrison has been about in the picture business for a long time so that what he really amounts to is pretty generally understood." That what I amount to in this industry is "pretty generally understood," he is correct. But I don't know whether Quigley himself understands it. At a poll taken by the Allied leaders in Salt Lake City, on the occasion of the Utah exhibitors' convention that brought about their affiliation with Allied States Association, it came to light that, out of the exhibitors present, forty-eight subscribed to HARRISON'S REPORTS and only one to Herald-World. (Quigley can very easily verify this statement, if he wants to.) I have been informed reliably that also about the same proportion exists in other zones. In the city of Cleveland, in particular, things are much worse, for there he cannot even give his paper away, let alone sell it. The Allied leaders have made a country-wide poll among the independent exhibitors for the purpose of learning the relative strength of the different trade papers. If I could induce them to publish their findings Martin Quigley would be able to learn what his influence among the independent exhibitors really is. He would be surprised. And this has been the result of his policy; he overlooks no opportunity to undermine the interests of the independent exhibitors. Immediately after the 5-5-5 conference, held here last December, adjourned, Martin Quigley was visited in Chicago by Charlie Pettijohn. Perhaps that explains why Quigley, when he printed the documents submitted by the different committees, printed the document submitted by the affiliated theatres through Charlie Pettijohn in the middle of the Allied document, in a box. Even this would not have been so bad were it not for the fact that he printed the Allied proposals mutilated: the part dealing with the proposal for the economic survey of the overhauling problem, which Pettijohn had attacked, was left out. And he calls himself an editor!

Quigley has stated: "For his own sake it is to be hoped that he will continue about in the picture business because if he were to turn to a less tolerant field he might be invited to give up the pen in favor of the shovel which would be more appropriate to his hand." It is not necessary for me to turn to another industry to make use of a good shovel; I need a good one in this industry right now. But that would not be big enough; what I really need is a steam shovel, to dredge out the filth that exists in this industry—the "rotten" pictures; the corruption; the double-crossing; the producer-controlled arbitration boards; the inequitable contracts; the blackjacking of independent exhibitors into giving their theatres away by the producer's withholding film from them and by their building theatres in their localities, and the million and one other abuses, a task editor Quigley, although he has had many an opportunity, has neither the heart nor the courage to attack.

THE RECENT TECHNICOLOR ADVERTISING

The January 11th issue of Zit's contains the following by Epes W. Sargent, its motion picture editor:

"Technicolor is taking four pages in the national magazines to tell what a perfect product they are offering in the theatre. And at the same time Technicolor is turning out some of the worst products it ever has exhibited. People who read the glowing Technicolor ads and then witness some of the results on the screen are apt to laugh loudly and derisively."

Mr. Sargent then goes on to say that when they had to make only a few prints, they had plentiful time on their hands and did good work, but now that every producer wants his pictures in color, they are turning out poor work.

The criticisms are correct and to the point, for some of the Technicolor subjects turned out lately are a detriment to the picture rather than a benefit: "It is driving picturegoers away from the theatres."

ABOUT FIRST NATIONAL'S "DARK STREETS"

Several exhibitors have asked me if they have to play "Dark Streets," because their contract calls for Milton Sills as the star and the finished product has another star.

I thought it was not necessary for me to tell them that they are not obligated to play a picture sold with one star and delivered with another.

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No. 5

A DEATH BLOW TO COERCION!

The coercive attitude assumed by the producer-distributors in their dealings with the exhibitors ever since they brought Will H. Hays into this industry was dealt a death blow last week by Judge Thacher, of the United States District Court, when he filed his decree in the famous case against the members of the Hays organization, brought by the United States Government. In one of the most drastic orders ever entered in an anti-trust case, Judge Thacher put an end to the notion that producers, under the guidance of Mr. Hays, could devise methods for the marketing of films and impose other conditions satisfactory to themselves and make their customers, the independent exhibitors, like it, regardless of their rights as citizens of a constitutional country.

In order for you to realize fully the seriousness of the reverse, let me point out to you the fact that ever since Judge Thacher announced his decision last October the Hays organization has been assuring its frightened members that the adverse nature of the decision would be overcome by a harmless decree. The independent exhibitors, who expressed great satisfaction over the court's opinion, were silenced by being made to believe that all the "sting" would be taken out by the decree. The reconvening of the 5-5-5 conference was deferred by the producers so that they might have the benefit of a favorable decree before resuming negotiations with the representatives of the independent exhibitors, for they felt that, with an at least harmless, if not altogether favorable, decree, they would be the masters of the situation and would be placed into a position where they could again shove down the independent exhibitors' throats an inequitable contract and an arbitration system of their own making. What a shock, then, it must have been to Mr. Hays when he learned that the court had ruled against him on every point and had entered a decree far more sweeping than the most optimistic exhibitor had ever hoped for!

In his opening paragraph Judge Thacher finds that the adoption by the producers of the Standard Exhibition Contract and of the arbitration rules and all their activities by which they were able collectively to make the independent exhibitors comply with their terms and conditions constitute a conspiracy in restraint of interstate trade and commerce, in violation of the Sherman Act. This sweeping condemnation by the court of the product of Mr. Hays' genius is nothing but a judicial echo of the characterization of the system by Mr. Abram F. Myers, President and General Counsel of Allied States Association, whose warnings were not heeded by the producers, although they are aware of the fact that Mr. Myers has spent years in the government service enforcing the anti-trust laws and knows what he is talking about. The result has been that they have now been branded as law violators, a stigma that will prove increasingly embarrassing as time goes on.

The decree enjoins the defendants from further carrying on the "said" conspiracy or any conspiracy of like purpose or effect; from entering into any agreement embodying the provisions of Paragraph 18 (arbitration clause); from enforcing directly or indirectly the provisions of this paragraph or of Rule IV, of the Rules of Arbitration; from demanding security from any exhibitor for his failure or for his refusal to comply with the arbitration clause in any existing contract; from retaining any sums heretofore received from any exhibitor under the arbitration clause

or the arbitration rules as security for the performance of any contract; from suspending and from refusing promptly to resume service to any exhibitor because of any failure or refusal of his to comply with the arbitration clause or with the arbitration rules (except for legal causes having nothing to do with these provisions).

The defendants are enjoined perpetually also from entering into any understanding, combination, or conspiracy to refrain from entering into a contract with any exhibitor, or to require of such exhibitor a deposit as a condition for entering into, or for continuing to, perform any such contract not breeched by him, or to fix in advance any terms or conditions upon which any defendant or any member of the Film Board of Trade shall enter into any contract, if the purpose of any such understanding, combination or conspiracy is:

(a) To coerce or to require any exhibitor to submit any controversy or dispute under the contract to arbitration;

(b) To coerce or to require any exhibitor to surrender or waive the right to have any controversy or dispute under the contract settled by any court of competent jurisdiction;

(c) To coerce or require any exhibitor to comply with any award rendered against him in any arbitration proceeding without recourse to any court of competent jurisdiction.

Section III of the decree provides that nothing in the decree shall preclude any defendant from performing or enforcing any contractual obligations consistent with the decree; and that nothing therein shall preclude any defendant from selecting his customers, or from disposing of his products, or from making any contracts with or without arbitration, provided he acts individually and without combining, conspiring or agreeing with other defendants. The decree provides also that it shall not preclude the defendants from negotiating with any exhibitors to agree on a standard form of contract, and on reasonable provisions for arbitration, "if done voluntarily and without coercion," and if applied only to the parties to the negotiations and agreement.

Here is the exhibitors Bill of Rights, exactly as it was declared by Allied States Association since it placed Mr. Myers at its head, and by Harrison's Reports. The exposition of these rights is so fair that no one can accuse Judge Thacher of being prejudiced in favor of the exhibitors. His decree breathes fairness and impartiality in every line. It puts the producers, however, in a spot and leaves it up to them to decide whether they will conform with it without resistance or will, in order to save the face of Mr. Hays, appeal it to the higher courts and thus delay matters by a long-drawn-out litigation.

A few weeks ago this paper cautioned the producers that their attempting to arrive at an understanding with the Government without the consent of the representatives of the independent exhibitors would not get them anywhere. But they ignored that advice. So I don't know whether any new advice from this paper will be heeded by them. But regardless of whether they will heed it or not, I again make an appeal to their better judgment to renew their negotiations with Allied States Association for a code of ethics in keeping with the principles of Judge Thacher's decree, thus bringing into this industry a peace that it has not known since 1922. But this time they must

(Continued on last page)

"Hit the Deck" (100% T-F&DN)

(RKO, Feb. 2; syn. time, 1 hour and 40 min.)

The first half, which is in black-and-white, is an excellent entertainment. The Hallelujah scenes, in particular, where a large cast of negroes, and of whites made up as negroes, are singing, are the most impressive seen in any talking and musical picture. This impressiveness is heightened by the excellent recording. The second half, however, which is in colors, is only fair because of the fact that the colors are not sharp and in many instances are blurred. This is offensive to the eye, and gives some people a headache.

The plot has been founded on the musical stage success of the same name, which was taken from the book by Herbert Fields. It deals with a gob who meets the heroine. At first she is just one of the girls he has met in one or another of the different ports the fleet had touched, and when the fleet moves off he forgets about her. She, however, had taken him seriously. In fact, she had fallen in love with him at first sight. So when she fails to receive the letters he had promised to send her she is heart-broken. The fleet returns but he does not call on her. In order for her to find him, she requests the admiral of the fleet, whom she knew well, to give a reception on board of the flagship for all the Smiths in the fleet, the hero's name being Smith. He does so but she still fails to find her Smith until when the affair was about over. She then finds him. At first he does not remember who she was but he pretended he did remember her, and even loved her. Certain incidents mentioned by her, however, bring her back to his memory. She tells him that now she has money enough to gratify his desire about owning a freighter. Up to this time he had thought her poor. But when he finds out that she has much money, he becomes angry and, telling her that he will under no circumstances marry a wealthy woman, leaves her. But she still waits for him. And she is not disappointed. Months later he returns to her, although no longer as a gob; he had resigned from the navy. She assures him that she had got rid of all her money, having willed it to her future child. The hero, then, consents to marry her.

Jack Oakie is in the part of the hero. His work is excellent, as usual. But a young man with better looks could have been employed in the part more profitably, reserving Mr. Oakie for comedy parts in other than musical comedies. Polly Walker is a fine actress, and has a good singing voice, but her poor make-up makes her look old. Luther Reed has directed it. The sets are pretentious, and the color scenes would have helped the picture were the color photography sharp.

On the whole, it is a good entertainment. (There is no silent version.)

"Across the World with Mr. and Mrs. Martin Johnson"

(Talking Picture Epics-Regional; time, 95 min.)

This feature consists of travel experiences Mr. and Mrs. Johnson had had in the South Seas and in Africa. The first part deals with their experiences in the South Seas, among the head hunters, during which expedition their lives were put in danger when they were captured by the suspicious cannibals; they were liberated only when they saw a battleship out in the offing. The sights in this part are interesting but greatly gruesome. The habits and customs of the cannibals, dried up heads, of enemy savages, some reduced in size by special curing, some in their natural size, are shown. This is not a pleasant sight.

This part is a re-issue, having been released by Mr. Johnson several years ago. The only difference is that a lecture has been superimposed. The different events are explained by Mr. Johnson himself, whose voice has been recorded. His picture is not shown during the talk. It is shown only in special scenes, in the projection room, where the lecture was given to an invited audience, to which the picture was shown at the time the sound was recorded. Now and then the picture breaks into the scenes in the projection room, showing Mr. and Mrs. Johnson talking to the guests.

The picture has been improved somewhat by the talk. The second part shows Mr. and Mrs. Johnson hunting wild animals in Africa. The life of the wild beasts in their natural haunts is, indeed, interesting. Elephants, wild dogs, rhinoceri, lions, tigers, giraffes, hyenas, zebras and other animals, were photographed. Several

times the lives of the hunters are placed in danger, only a timely shot averting the loss of a life.

This part, too, is fitted with a sound lecture, Mr. Johnson doing the lecturing from "behind the scenes."

"Their Own Desire (100% T-F&D)—with Norma Shearer

(MGM, January 3; syn. time, 66 minutes)

Good for select patronage, but perhaps no more than fair for the rank and file. It is a domestic drama, in which the heroine's father is shown divorcing her mother after twenty-five years of happy married life. Another woman was the cause. The development of this plot, however, is given a different twist by having the heroine fall in love with the son of the woman who had caused her father to divorce her mother. When they first met neither knew who the other was. When the heroine discovered it the affair had gone too far, for she had fallen in love with him head over heels. She tried to break away from the hero but her love for him was too strong. A further twist is given the plot by having a reconciliation between the divorced people.

There are some inconsistencies in the construction of the plot. For instance, it is hardly likely that a daughter can be kept in ignorance of the fact that her father was about to divorce her mother, when the cause of the divorce was seen in their house so often. It remained for the heroine to discover her father embracing and kissing the other woman before her eyes were opened. The ease with which the heroine falls in love with the hero, too, is somewhat inconsistent when one bears in mind that the author took care to show that the heroine was determined never to give a man an opportunity to treat her as shamefully as her father had treated her mother.

The plot has been founded on a story by Starita Fuller. It was directed by E. Mason Hopper. Norma Shearer, as the heroine, Belle Bennett, as the mother, Louis Stone, as the father, Robert Montgomery, as the sweetheart, all do good work. The lines are pretty clear. (Silent version just so-so. Silent length not yet determined.)

"Street of Chance" (100% T-F&D)—with William Powell

(Paramount, Feb. 8; syn. time, 75 minutes)

This is a strong gambling melodrama, in which the hero is presented as an honest gambler, a man that would not cheat or double-cross any one. It has been acted and directed well, and the construction of the plot is a little different; it has been given a new twist. For instance, when the hero learns that his brother had gambling proclivities, in order to break up the habit, he decides to have him "cleaned out" entirely. He steers him to a notorious gambler for a "little friendly game." But the young man has such luck that he cleans the gambler of every dollar he had. The gambler thinks that it was a frameup, engineered by the hero. The hero hears of it and goes to the place. He assures the gambler and his confederates that it was not a frameup and insists that his brother, who was astonished when he learned that his brother is the famous gambler "Natural" he had heard so much about, carry on the game until either one or the other had gone broke. The brother agrees to it and, his luck not having abandoned him, in a short time cleans up also the hero. The hero attempted for the first time in his life to cheat but his young brother catches him. This so shocks him, the young brother, that he decides to give up gambling for ever. He goes back to his hotel, takes his wife and boards the train for the West.

In the development of the plot further, it is shown that the hero had been put on the "spot" by the other gamblers and is soon shot by their men.

The last scene shows the hero on the ambulance speeding towards the hospital, betting with the doctor fifty to one that he would die. He wins the bet.

There is considerable sympathy for Mr. Powell, as the hero, who does everything he can to dissuade his young brother from gambling, resorting even to cheating in order to succeed. Mr. Toomey does excellent work as the brother. Jean Arthur is charming as the hero's sister-in-law, and Kay Francis, as his wife. The plot has been founded on a story by Oliver H. P. Garrett. John Cromwell has directed it. The lines are intelligible. (Silent values, very good. Silent length not yet determined.)

"Murder on the Roof" (AT-F&D)—with Dorothy Revier

(Columbia, Jan. 19; syn. time, 59 min.)

A pretty good double murder mystery. The spectator is held in fairly tight suspense throughout, although the action drags considerably after the discovery of the first murder. This mystery is not solved, until the heroine discloses who she is. There is, then, plentiful action and suspense. And the disclosure of the murderer of the second crime is a surprise. The scenes are laid in an elaborate night club and in the villainous night club owner's penthouse apartment, which is in the same building:—

The villain wants to buy a stolen diamond from his enemy and calls in a disbarred lawyer to make the deal. The enemy is slain and the attorney is sentenced to jail as the murderer. A beautiful blonde dancer comes to the club and the villain falls in love with her. He discards his former sweetheart. She naturally seeks revenge. The heroine is in love with a wealthy young clubman. He begins to suspect the girl of being intimate with the villain until she tells him that she is the attorney's daughter and that she was trying to obtain the diamond to prove her father's innocence. The jealous girl overhears the conversation and tells the villain. He denounces the heroine and locks her in his apartment while he goes after his gunmen to get rid of her. In the meantime, she had signaled to the hero that she is in danger and he rushes to her rescue. As he reaches the roof, followed by the police, they find the slain body of the villain. At first the heroine appears guilty, until a supposed drunk, who is found asleep on the roof, and who turns out to be a reporter that was trying to solve the first murder, tells them that he had seen the villain's partner quarrel with him over the diamond and kill him.

Miss Revier is good as the heroine. Her talking voice is pleasing and she dances well. Raymond Hatton is very good as the reporter. His characterization of the "souse" is mirth-provoking. Margaret Livingston is good as the discarded mistress. Others are David Newell, as the hero, Paul Porcasi, as the villain, Virginia Brown Faire, as the cigarette girl who discovers the first murder, William Mong, as the attorney and many others.

George B. Seitz directed it from the magazine story by Ed. Doherty. The sound is very good. (Silent values, excellent.)

"Seven Days' Leave" (100% T-F&D)

(Paramount, Jan. 25; synchronized time, 81 minutes)

This is one of those pictures that belong to "The Last Laugh" class; it is highly artistic but it is doubtful if it will make a box-office success. There is no love affair in it, the action revolving around an old maid, and the hero, a Highlander, fighting with the British army in France, whom the old woman (heroine) had "adopted": she had seen his name in a paper and, because every neighbor had contributed something to the war and she had not, she told her neighbors that she had a son in the war, named Kenneth. She had adopted his last name, and was posing as "Mrs. Dowey." She would write him letters and send him cakes. He is given a leave of absence and when he reaches London he calls upon his "mother" to reprimand her. At first he is cold towards her but soon he learns to like her. Before going back to the front, he makes her his beneficiary. The hero is killed, and the heroine sheds a mother's tears for him.

Gary Cooper is the hero, and Beryl Mercer the heroine. Both do artistic work, particularly Miss Mercer. Daisy Belmore, Nora Cecil, Tempe Piggott, Arthur Hoyt, Arthur Metcalfe and others are in the cast. The sound reproduction is good. (Silent values, fair.)

"Harmony at Home" (AT-F&D)—with William Collier, Sr.

(Fox, Jan. 19; syn. time, 65 min.)

A very good domestic drama of a middle-class American family, particularly suitable for neighborhood programs. It is full of human interest with a charming romance and not a little comedy. It should please every kind of audience because of its clean wholesome fun and lack of any drinking scenes.

The story revolves around the eldest daughter, who cannot keep the friendship of a young man, because of her mother's constant meddling and interfering. The

heroine meets the hero while listening to a concert and they become attracted to each other. But the heroine will not bring him home. So they meet on the outside after business hours, and eventually become engaged. The heroine plans a picnic for two but when the hero calls at her home the mother had not only invited the whole family to the picnic but also had scared away the hero; she had put on such airs that he felt as if his small salary as a clerk in the bank would not be adequate to keep the heroine in the comforts her mother boasted she was used to.

There is comedy caused by the "spats" between the heroine's father and her lazy brother, a dance-crazy youth; by the younger sister's efforts to play the piano and recite before the hero; by the airs put on by the neighborhood dressmaker; and by the scenes in the dancehall, where the father goes to bring home his son who is trying to win a dance contest with an equally dance-crazy girl.

William Collier is good as the father who saves his daughter from losing her sweetheart. So is Elizabeth Patterson as the talkative, meddling mother. Marguerite Churchill is a charming heroine and Rex Bell is pleasing as the shy young bank clerk deeply in love with the heroine. Others are Charles Eaton, as the lazy brother, Charlotte Henry, as the younger sister and Dot Farley, as the dressmaker.

The stage play "The Family Upstairs," by Harry Delf, which was made by Fox as a silent picture, furnished the plot. Hamilton McFadden directed it very well. The sound is good at all times. (Silent values as good as the sound.)

"The Woman Who Was Forgotten" (87% T-FN)—with Belle Bennett

(States Cinema-Chas. Goetz, Jan. 1; syn. time, 78 min.)

An excellent program picture for small towns. It has a deeply appealing story and there should be hardly a dry eye in the audience when the picture is ended. Although it has some value as propaganda for aiding our school-teachers, who find themselves penniless in their old age, it does not detract from its interest. It is a story of love, sacrifice, hardship and the final happiness attained by the heroine as the result of her worthy life. There is a little comedy in the early sequences when the heroine meets the young man teacher, with whom she falls in love, and later in the classrooms. But most of it is full of pathos. It is also gripping, particularly in the situation where the heroine, now a very old woman, living in poverty as a result of having lost her job, returns to the old classroom and is confronted with the young men and women of her different classes, who had come to pay their respects and to contribute money to enable her to live happily to the end of her days.

The story revolves around a young girl, who loses her sweetheart when he is drowned, after rescuing one of his pupils who had fallen into the rapids. She dedicates her life to teaching and raising the ideals of her pupils, as a result of which she earns the respect and love of everyone in the town. When she had taught thirty years and had become a principal, she loses her position because she had rebuked one of the trustees of the school board, the son of the town's wealthy banker. He makes it appear as if she had misappropriated the school's funds to shield the supposed theft of a sum of money by the hero, an employee of the bank, who is engaged to the heroine's protegee, young teacher. She struggles to get along first as a waitress then as a laundress and finally, because she is too told to do the work, she becomes a scrubwoman in the office-building where the hero, now a successful business man, discovers her. She learns that the hero had not committed the theft and that the banker and his son were forced to resign because of their maliciousness.

Miss Bennett is excellent first as the carefree happy girl, who grows into a serious teacher, and finally as the poor old scrubwoman, barely able to drag herself home when her work is finished. Others in the cast are Gladys McConnell, as the young teacher, Jack Mower, as the hero, Leroy Mason, as the heroine's sweetheart, William Walling, as the banker and Jack Trent, as his son. Richard Thomas directed it from the story by Bess Streeter Aldrich. The sound, while not always well recorded, is clear and intelligible. (The first ten minutes of the picture is synchronized only with music, there is no dialogue in that part.)

approach the exhibitors with sincerity, and not with the attitude "we must give these agitators rope enough before we can deal with them," as externalized by Sidney R. Kent in his speech to his sales forces. They must realize that in dealing with Abram F. Myers they are dealing with a person that has the reputation of being one of the most brainy lawyers in Washington, D. C., and in the entire United States. The attitude of the producers at the recent conference, which they had brought about with the hope of putting Mr. Myers and the other Allied Leaders in a "spot" so that they might be able to tell the industry that "they don't know what they want," must not be assumed again. If the producers should assume it again, there may be other surprises for them. Those financially interested in their companies may take it upon themselves to find out what the shooting is all about.

ATTENTION OF MARTIN QUIGLEY!

Our old friend John S. Evans, of Philadelphia, a former exhibitor, prominent in organization matters in the old days, who has just recuperated from a long serious illness, has sent me a newspaper clipping, taken from a Philadelphia paper, showing an advertisement of the Stanley Stanton Theatre for the Warner Bros. picture, "The Sacred Flame," with the following wording in it: "So Delicate in Theme We Do Not Recommend It for Children." He says in his letter: "I am not in a mood to write letters, but as I have read both Quigley's attack against you and your answer to it I am sending you this clipping. I wonder whether Quigley will condemn it. He and Arthur James, both leopards, will hardly ever change their spots."

"The numerous placards in front of the theatre and elsewhere carried the line: 'Beware Children! Keep Out!'"

I don't think Martin Quigley will receive an order from his bosses to attack this vicious piece of advertising. Nor will he dare suggest to Spyros Skouras, under whose supervision is the Stanley Stanton, where the film is shown, to take a course in decency.

Talking about decency in this industry, if those responsible for the production and the release of this film had any decency they would not have produced it; it shows a mother murdering her son because he was a cripple and incapable of performing his duties as a husband.

It is cases such as these that are prompting this paper's fight against the system that forces an exhibitor, by the vicious block-booking and blind-booking system, to show to his patrons everything the producers make.

Here is a typical letter that this paper has been receiving right along about the indecent pictures. It was written by Mr. H. G. Stettmund, Jr., of Chandler, Oklahoma.

"Friend Harrison:

"I have read where you speak of the muck, mire and indecency that the producers use in their pictures.

"I bet! You have not yet seen the filth they are capable of injecting into stuff that we have to show to the public as entertainment.

"I wish you would see RKO's two reeler, 'St. Louis Blues.' The cast is all negro, with the story enacted in a negro house of prostitution.

"See this for yourself before you make any comment on it, to be sure that I am correct.

"I had complaints from my patrons regarding this picture and I assure you and the whole world that I would never have shown it had I known what it contained.

"If a screening of this picture could be arranged for Congress I do not think there would be one vote against the Brookhart Bill."

QUIGLEY'S BRIGHT IDEA A "DUD"

Edwin Schallert, motion picture critic of the Los Angeles "Times," appointed by Martin Quigley as a Committeeman for his "Better Sound" movement in that city, writes partly as follows in a letter to Herald-World:—

"The difficulty is, of course, that reproduction in almost any theatre is such a variable thing—indeed may be subject to fluctuation from day to day and hour to hour.

"So desirous was I of obtaining rather complete data on the subject that I even took a vote of the editorial

staff of our drama department to supplement my own opinions, and found with one exception a wide divergence of views.

"On the basis of these findings (in part only) and on my own reactions, I would make the following selections: Grauman's Chinese Theatre, Warner Bros. Downtown Theatre, and Paramount Theatre.

"In making this choice, I have endeavored to segregate theatres in two classes and pick out the one that was best in each. For instance: Grauman's Chinese is a long-run reserved seat theatre. Warner Bros. Downtown is a moderate-run, continuous performance theatre. The Paramount is, for all practical purposes, a weekly change house.

"It would be impossible for me, of course, to give any opinion regarding neighborhood theatres, as I attend those only for previews. . . .

"It strikes me that the problem of the weekly change theatre is greater than the long-run theatre, because of constant shifting of pictures with perhaps different requirements for each. Furthermore such theatres are put to more of a test than the others because attended more frequently. Reproduction of sound is very bad at the Paramount Theatre on occasions, but the average is good. . . ."

In other words, Mr. Schallert, who has tried to determine the quality of a theatre's sound by ballot, means that:

(1) The quality of sound in a theatre depends on whether it is reserved seat long-run, whether it gives pictures a moderate run, or has a continuous-performance policy.

(2) The frequent changes of pictures affect the quality of sound.

(3) The problem of good sound in a theatre that changes program frequently is greater, because of the different requirements, in his opinion, for each picture, bringing as an example the Paramount Theatre, the sound of which is, in his opinion, "bad on occasions, but good on the average," because it changes pictures weekly.

Yet he is a Committeeman for a sound movement, called upon to decide what theatres have good sound so that Quigley may give them his Award of Merit!

If Quigley had, of course, the slightest knowledge about sound he would have refrained from printing such sound views. Unfortunately he knows less than Schallert.

Schallert's sound views, however, are not what I desire to call your attention to, but his statement that it is impossible for him to give an opinion about the neighborhood theatres, because he does not visit them. So the people of Los Angeles will continue to think, if they take his word, that the three producer-controlled theatres (Grauman's Chinese, Warner Downtown, and Paramount) are the only theatres in Los Angeles that have good sound. Any wonder, then, that the independent exhibitors are up in arms against the injustice Quigley is doing them!

Even if Schallert had the willingness, and the time, to pass upon all theatres in Los Angeles, he could not have done so in much less than two years' time, for there are about two hundred theatres in that city and, as he had to visit them during his spare time, he could not visit more than two theatres a week. By the same calculation, it will take about ten years for Quigley's different committeemen to report on all the theatres in the United States and Canada. In the meantime, the producer theatres will be reaping the benefit at the expense of the independent theatres.

Martin Quigley conceived this movement, no doubt, as a circulation builder, but it is turning out a destroyer of real circulation. No doubt, he will get many distributor theatres on his list but such theatres are not what make film buyers; the film buying for these theatres is done by the home offices, regardless of whether they are or are not subscribers to Exhibitors Herald-World. It is the independent theatre owners that he needs. But these he has estranged, because of the harm he is doing to them.

Martin Quigley will have to give a sound prize to every independent theatre owner before he can square himself up with them. And he has to do it very quickly. Otherwise no placques, were they made even of gold and studded with diamonds, would be able to placate them later on.

Quigley had a bright idea. But it has turned out to be a "dud."

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No. 6

FOX'S APPEAL TO YOU FOR FINANCIAL AID

William Fox is appealing to you for financial aid. He tells you that with \$35,000,000 he can straighten out the financial tangle he is in, and wants you to give it to him. His appeal is founded on the fact that he is the only independent man in the business, that he has fought and beaten the trust, thus preventing the monopolization of the moving picture industry, and that if he were to go out of business you would be deprived of the many money-making pictures he has been producing and as a result your box office would suffer. As an added inducement he is offering you a five year franchise for certain of his pictures.

William Fox has been merciless enough against you in the matter of substitutions, of high film rentals, of theatre acquisitions, and of many other questions to entitle this paper to advise you against helping Fox in any way. But like millions of other people, I dislike kicking people when they are down. Besides, his struggle to save his business from Wall Street has aroused my admiration, as it has aroused the admiration of many others.

But, even though I sympathize with Mr. Fox in his predicament and want to see him victorious, I do not forget the duty I owe to you. I shall, therefore, proceed to discuss his offers for three year Gold Notes and for a five year franchise with impartiality, in an effort to determine whether they are desirable investments or not.

Let us first discuss his franchise, which is of greater interest to you.

The First Clause obligates you to accept as a minimum the same number of pictures each year for the five years of the franchise as you bought from him during this (the 1929-30) season, to pay the same price for the same run, and to accept the same terms.

In the Tiffany-RKO franchises, the prices are determined by the distributors in co-operation with the Allied executives, and the exhibitors have the right to apply for a readjustment of such prices after one year. No such right is contained in the Fox franchise, and therefore in this part it is not equitable.

The Second Clause obligates you to pay for a score charge. The holder of a Tiffany or of an RKO franchise pays no score charges.

The Fourth Clause obligates the franchise holder to accept two issues of the Movietone News weekly, the price to be the same as that charged theatres of the same seating capacity as yours, in towns of the same size. In other words, an exhibitor in a Southern town where half of the people may be colored must pay the same price as an exhibitor in an Eastern manufacturing town. You must also pay for such News even if you should play a Fox picture on a percentage basis. Not a good clause!

The Seventh Clause makes clear what sort of pictures the franchise covers. It covers only "the product now known as silent and sound motion pictures and Fox Movietone News, and does not refer to any other form of motion pictures or any other form of entertainment, nor shall this be deemed to include any superspecial productions that shall be distributed by the Distributor hereunder during the period hereof . . ." The clause then goes on to define that by "Special Productions" is meant "Roadshow" pictures. These you will have to play after Fox roadshows them, on percentage terms charged other towns of same population and of similar other conditions. Nothing, however, is said about wide film. This sort of pictures the clause tries to exclude by

implication, a fact which shows insincerity on the part of the Fox Film Corporation.

To me this franchise is not a benefit; it is a handicap, except to such exhibitors as are shut out from the product of the other companies.

* * *

Let us now discuss whether Fox will be able to retire the Gold Notes in accordance with his statement.

The capital he seeks is \$35,000,000. To obtain it he must spend a minimum of ten per cent. in commissions and other expenses. This leaves only \$31,500,000, to be used in clearing up his indebtedness.

This loan he proposes to retire in three years at a premium of 105, 110 and 115, the first, second and third year, respectively, as follows:

FIRST YEAR

| | |
|------------------|-----------------|
| Principal | \$11,666,666.67 |
| 5% Premium..... | 583,333.33 |
| 7% Interest..... | 2,450,000.00 |
| Total | \$14,700,000.00 |

SECOND YEAR

| | |
|------------------|-----------------|
| Principal | \$11,666,666.67 |
| 10% Premium..... | 1,166,666.67 |
| 7% Interest..... | 1,633,333.33 |
| Total | \$14,466,666.67 |

THIRD YEAR

| | |
|-------------------------------|-----------------|
| Principal | \$11,666,666.66 |
| 15% Premium..... | 1,750,000.00 |
| 7% Interest | 816,666.67 |
| Total | \$14,233,333.33 |
| Grand Total (3 years)..... | \$43,400,000.00 |
| Amount realized from Notes... | 31,500,000.00 |

| | |
|--------------------------|-----------------|
| Total cost of money..... | \$11,900,000.00 |
|--------------------------|-----------------|

This is at the interest rate of 12-6/10% per year, or at 37-7/10% for three years.

If Fox were to hold off the retiring of the notes for three years, he would then have to pay as follows:

| | |
|-------------------------|-----------------|
| 7% Interest | \$7,350,000.00 |
| 15% Premium | 5,250,000.00 |
| Total | \$12,600,000.00 |
| Plus 10% for sales..... | 3,500,000.00 |
| Total | \$16,100,000.00 |

This is 46% for three years, or 15-3/10% per year.

Now, Mr. Fox tells us that his profits in 1929 were \$13,000,000.00, and that, using these figures as a basis, his estimated profits for 1930 will be \$15,000,000.00. If his estimate should prove accurate, he would be able to retire these Notes by a close "shave." But he would not be able to pay a dollar dividend on common stock, or to retire any of the remaining indebtedness.

But are his figures accurate as to his probable future profits?

It is a well known fact that the morale of his selling organization has been "shot to pieces" as a result of his financial difficulties. It is natural that this should be so, for when the men in the field do not know whether they will have their job the following day or not, they haven't the heart to work. As a result, the sales have suffered. And they will suffer also in the future. Besides, what made his record sales last year is the self-confidence of his sales forces. When they met the exhibitor, they met him as masters. In the

(Continued on last page)

"On the Border" (100% T-D)—with Rin-Tin-Tin

(Warner Bros., March 15; syn. time, 52 min.)

A good program of melodrama, in which the action revolves around the smuggling of Chinamen over the border from Mexico into the United States. There is fast action and tense suspense. The smuggling is put an end to by the hero, who, disguised as a tramp, is able to get the needed information. He sends for his men just in time to prevent the villain from harming the heroine and her father. Rin-Tin-Tin plays, of course, a prominent part in the picture by carrying messages and by attacking the villain, when there was any necessity for the attack.

Lillian Hayward wrote the story, and William McGann has directed it. Armida, the Mexican dancer, takes the part of the heroine, John B. Kittel, that of the hero; Philo McCullough, that of the villain, and Bruce Covington, that of the heroine's father. Bill Irving is the hero's tramp pal, and Walter Miller the Border Patrol Commander. The lines are pretty clear. (Silent values almost as good as the sound values.)

"Men Without Women" (100% T-F&D)

(Fox, Feb. 9; syn. time, 78 minutes)

Excellent produced but considerably gruesome. It shows men trapped in a submarine and making every effort to escape from it. The action is extremely realistic. There is some comedy interspersed in the action while the men are shown entombed in the submarine. The spectator is made to feel the horror that is felt by the trapped men, who know that at best they can stay in life but a few hours. The efforts of the battleships outside to reach the submarine by divers, too, is realistic; one is made to feel as if seeing a real-life occurrence. There is no love affair in the story; the men are shown merely speaking of their sweethearts.

The outstanding action is the discovery by some British officers of the fact that one of the petty officers of a U. S. Submarine in Chinese waters is the very same man who, during the war, had disappeared with the British submarine to which he was attached, when going on an important mission. The submarine had been torpedoed. The British Admiralty had suspected that some one had given information to the Germans, but it could not get a clue to unravel the mystery. The sudden realization that the chief torpedoman (hero) of the U. S. submarine was the British officer that had disappeared with the British submarine when it was torpedoed by the Germans prompted them to take steps to get near to him so as to interrogate him. The hero realized that he had been recognized so that, when, after shooting every one of the crew through the torpedo tube, there remained in the ship only the submarine commander and himself, the commander thought that he should be the one to remain behind. But the hero would not have it that way; and because the commander insisted, ordering the hero to get into the tube, the hero, after confessing to him who he was, and that his giving the information to the enemy was unintentional, and that he had remained "dead" because any information he might give would implicate the woman he loved, grabs the commander and pushes him into the tube, and shoots him to the surface.

The story is by John Ford and James K. McGuiness. It was directed by Mr. Ford himself. Kenneth MacKenna is the hero, and Frank Albertson, the young ensign. Others in the cast are Paul Page, Walter McGrail, Warren Hymer, Farrell Macdonald, Ben Hendricks, Jr., Roy Stewart, Warner Richmond and Charles Gerrard. The sound recording is fairly good. (Silent values excellent for those that do not mind gruesomeness in a picture. Silent length not yet determined.)

"Parade of the West" (86% T-F&D)—with Ken Maynard

(Univ., Jan. 19; syn. time, 72 minutes)

An entertaining Western. The scenes of the Wild West Show should please both adults and children. It is fast moving, full of thrills, with some singing by Mr. Maynard and by Frank Yaconelli; and with a slight romance inter-

woven. As always, Mr. Maynard displays his marvellous stunt-riding. He also allows young Jackie Hanlon to perform almost the same stunts. Otis Harlan provides the comedy and pathos as the lovable medicine show man, with his ever ready flow of glib talk. Gladys McConnell is a pleasing heroine:—

The hero leaves the medicine show to join a Wild West Show so that he may have enough money to educate his young protege. One of the circus men (villain), who wants the heroine, is jealous of her fondness for the hero and tampers with the saddle of "Man-Killer," the ferocious horse that not only throws his rider but also tramples him to death. When the hero is thrown he loses his nerve and leaves the circus, returning to the medicine show. The boy, who had remained with the circus, becomes ill and, while delirious, begs the hero to return to show that he is not yellow. To save the boy's life, the hero rides the wild horse and this time remains on his back, thus recovering his nerve and bringing the boy back to health. He also wins the heroine.

Frank Rice and Frank Yaconelli, as the other members of the medicine show, add to the fun. Stanley Blystone is the villain, and Fred Burns the heroine's father, owner of the circus. Tarzan, as usual, is the stunt-riding horse, and Rex is "Man-Killer." Harry J. Brown directed it from the story by Benny Cohen.

The sound is not very well recorded, the voices at times being almost unintelligible. (Silent values as good as the sound. Silent footage 5,582 ft., 74 to 79 min.)

"The Bishop Murder Case" (100% T-F&D)

(MGM, Jan. 3; syn. time, 86 minutes)

An excellent murder mystery melodrama, in which the spectator is held in breathless suspense almost all the way through. It is the sort of melodramas Paramount has been producing lately, with William Powell as the scientific investigator of crimes. Such a role is given in this picture to Mr. Basil Rathbone, who handles it extremely well. As is usual in pictures of this sort, there is the simple-minded detective, who does not believe in deductions, which the scientific investigator relies on, but wants to proceed, guided only by what he had observed, to arrest persons he thinks guilty. It is the kind of part usually given to Eugene Pallette. In this picture, the part is given to James Donlan. He provokes no little comedy when he attempts to get credit for the discovery of clues by Mr. Rathbone. The plot has been constructed well, with the result that one does not know who the murderer is, until the last scenes. All through the picture one is led to believe that the murderer is other than the real one. His suspicions are made to fall on almost every one of the characters. It is finally revealed that the murder is the heroine's uncle (Alec B. Francis), a doctor, whose mind had become somewhat unbalanced. He is shown as having murdered one young man, and in order to hide his crime he had to commit other murders, until finally he is caught. He dies from fright: He had put poison in one of the wine glasses, which he intended to fill with wine and to hand it to one of the characters. The scientist, however, had seen him put in the poison and changes the glasses. When the mentally unbalanced doctor was about to drink along with the others, the detective informs him that he had seen him put poison in one of the glasses and had changed it, and made him believe that the glass from which he had drunk the wine was the one that contained the poison. He thinks he had poisoned himself and dies, confessing to the murders before his death.

The plot has been founded on a story by S. S. Van Dine. Nick Grinde and David Burton have directed it. Leila Hwams, Roland Young, George Marion, Carroll Nye, Nellie Bly Baker and others are in the cast. The words are mostly intelligible. (Silent values, excellent. Silent length not yet determined.)

"Officer O'Brien"—with William Boyd

In the review of this picture, printed January 25, it was stated by a typographical error that the murdered young man was the hero's brother. He was the brother of the heroine, and she was the hero's sweetheart.

"The Rogue Song" (100% T-F&D)*(MGM, rel. date not yet set; syn. time 102 min.)*

"The Rogue Song" is a distinctive production, not because the story is extraordinary, but because of the presence of Lawrence Tibbett. The charm of his personality, added to that of his voice, impress one with the fact that, with all the success talking and singing pictures have made, nothing like it has been produced. Of course, the technicolor work, the best that has so far been seen on the screen (although not ideal), adds a certain charm to the picture. But it would have been an excellent entertainment even in black and white, because Mr. Tibbett, besides being an excellent singer, is an excellent actor.

The story unfolds in Asiatic Russian mountains and presents Mr. Tibbett as a romantic bandit, who meets the heroine, a princess, in company with her aunt passing through that region. The heroine's aunt becomes fascinated with the daring bandit's manliness and in order to induce him to make love to her she presents him with her valuable pearl necklace. But although he accepts the necklace he does not make love to her, preferring to be near her niece (heroine), a charming young woman. The heroine's aunt becomes so incensed at the slight that she sends word to the authorities that he had stolen her necklace. The hero enters the heroine's room through the window and sings her songs of love. The heroine and her aunt depart, reaching the nearest town. The hero follows them and manages to elude the authorities and to reach the heroine. She informs him of the danger to his life. He succeeds in escaping with his men. When he reaches home, he finds out that his sister had stabbed herself as a result of the disgrace that had been brought to her by a man. The hero, who loved her with devotion, takes her in his arms and induces her to tell him the name of the man. She tells him that it was Prince Serge, and then dies. The hero hears that the heroine's aunt was about to give a reception to other aristocrats and, feeling that he would find Prince Serge there, takes some of his men and goes to the palace. He enters the heroine's aunt's room through the window. The aunt, desiring to surprise her guests, requests the hero to sing to them. He does so. But the words of his song, composed impromptu, were meaningful for Prince Serge; they revealed the ache in the hero's heart as a result of the disgrace he had brought upon his sister, and implied the consequences that awaited him, as her betrayer. After the song, the hero steals into the Prince's room and chokes him to death after a struggle. The heroine catches him in the act and screams. But he carries her away to the mountains. Innocently one of the hero's lieutenants betrays the hero, who is caught by the Cossacks and bound to a post and flogged. While he was flogged, he sang songs of love to the heroine, whom he loved. The heroine, who had found out that she, too, loved him, unable to stand seeing the hero tortured, begs of her uncle, the military commander, to leave her and the hero alone in the prison room. Each then speaks words of love to the other. The hero expressed the hope that some day the social barriers that separated them would be removed so that they might find happiness in their union.

The plot has been founded on Franz Lehar's "Gypsy Love," having been revised considerably. Francis Marion and John Colton wrote the story. Lionel Barrymore directed it. Catherine Dale Owen is the heroine. Kate Price, Nance O'Neil, Florence Lake, Ulric Haupt, Lionel Belmore, Wallace McDonald, Burr McIntosh and others are in the cast. The sound reproduction is good. (MGM may not make a silent version, because the silent values are not very good.)

"New York Nights (100% T-F)—with Norma Talmadge*(United Art., Dec. 28; syn. time, 86 min.)*

The trouble with this picture is the fact that it features mostly the villain. In the beginning he is shown in an automobile, carrying on a conversation with his chauffeur, by which the spectator learns that he had had some confederates of his commit a murder for him, and that the murder had not been committed artfully enough to make their detection impossible. But he expressed indiffer-

ence, stating that if they were caught it would be their fault. The next scene shows him enter a flower store and steal some flowers for the heroine, who, it is shown, wants to have nothing to do with him. These doings do not dispose the spectator very favorably towards the picture. The remainder, too, features mostly the villain. The only character that does anything sympathetic is the heroine; she is shown married to a good fellow (hero) but a drunkard, whom she tries to induce to give up drinking. But her efforts are negative; she does not take any action to make him quit drinking; she is shown merely bearing it all bravely, keeping loving him, and hoping that he will give up drinking some day. The most sensational situation is towards the end, where the villain presents himself to the hero and to the heroine, going away to other parts of the country to live in peace, the hero having determined to give up drinking. They both hoped that they had escaped from the villain's clutches. The heroine knew that he was infatuated with her, and that he would stop at nothing to possess her. The hero orders the villain to go away, threatening to shoot him. But the villain, who knew that the hero had never carried a gun and thought that he did not have one then, laughed at him. While the train is entering a tunnel, however, the hero shoots with the gun the villain's men had put in his pocket during a frame-up that had failed. When the train comes out of the tunnel and there is light, the detectives are seen holding the villain and putting handcuffs on him. They had followed him.

Miss Talmadge does well in an unpleasant story. So does Gilbert Roland, as her husband. John Wray is a vicious villain. The plot has been founded on the play, "Tin Pan Alley," by Hugh Strange. It was directed by Lewis Milestone. Some of the others in the cast are Roscoe Karns, Mary Doran and Lilyan Tashman. The sound is fairly good. (Silent values, fairly good for those that like strong melodramas. Silent length not yet determined. There is no disc sound version.)

"Son of the Gods" (100% T-D)—with Richard Barthelmess*(First Nat., March 9; syn. time, 91 minutes)*

As a production it is first class; but I doubt if the story will prove popular. One of the reasons is that the hero does not do anything that will inspire those that will see it. Instead of doing things, he is merely the victim of circumstances. He is supposed to be a Chinaman, the son of an aristocratic wealthy father. He is a gentleman in every respect, but because he is a Chinaman he is snubbed, slighted, and even insulted by the other college students. This so embitters him that he leaves college and decides to go to Europe, anywhere to get away from people who wounded his feelings. One of the other defects is the fact that he falls in love with a white woman. Sentiment in this country is against the marriage of whites to Orientals, no matter how high the station of life of an Oriental may be. The inclusion of such action in a picture story is, therefore, detrimental to it. The twist given to the story towards the end in an effort to offset such a feeling is a wasted effort; it is shown that the hero was white, adopted by the Chinaman when a baby, and reared as his own child.

One other defect is the fact that the hero does not look like a Chinaman. As a result, the spectator questions in his mind the advisability of selecting Mr. Barthelmess for such a part. This causes the illusion to be destroyed.

The story is by Rex Beach. It was directed by Frank Lloyd. Constance Bennett is the heroine, and Anders Randolph, the heroine's father. The sound reproduction is fairly good. (Silent values no better than sound values. Silent length not yet determined.)

NEW ILLINOIS UNITED JOINS ALLIED

Seventy-eight out of the one hundred and fifteen Illinois exhibitors, members of the new exhibitor unit, met in Chicago last week and voted to affiliate with Allied States.

Thus Allied States has added another link to the chain.

There will be an Allied local in every zone soon.

future, they will have to meet him as inferiors, because they will be pleading for his business. They will not be in a position, therefore, to exact from him as much as they did before. The exhibitors will not be able to pay it either, for the market slump has affected their receipts, and will affect them for some time to come yet. Another item to take into consideration, in explaining why last year Fox's profits were \$13,000,000.00, is the fact that the score charges were high. This year they have not been as high. Nor will they be such in the following years. Right now Fox is getting less than one-third of what he used to get. Still another reason why his profits this year and probably in the next three years will not be as high is the fact that lack of ready money will, no doubt, compel his production department to cut down the appropriation for each picture. If the appropriation should be cut down, will the quality of the pictures remain intact? And if it should not, will the Fox organization be able to exact from the exhibitors any near the amount they exacted from them last year? Hardly likely.

Knowing these facts, you may now determine for yourself whether the Fox Three Year Gold Notes are or are not a desirable investment.

There is one more thing that I desire to call your attention to; it is a statement in the Fox prospectus that part of this loan will be used to liquidate the \$18,000,000.00 indebtedness of the Fox Theatres Corporation, to the Fox Film Corporation. What is this indebtedness for? No doubt, film rentals. In other words, you were competing with Fox Theatres on unequal terms; you had to pay for your film but his theatres did not. And he is asking you to lend him money so that he may carry on such a competition and to enable him to acquire more theatres. I call this gall!

Fox reminds me of the old adage, "When the Devil is sick, the Devil a Saint would be." He has forgotten that, as a member of the Hays organization, he has used the film boards of trade to force substitutions on you and to enable him to get away with other injustices. The exhibitors that can stand up and say that they got an adjustment from Fox may be counted on the fingers of both hands. Personally I have always been able to get a hearing from many producers for an exhibitor who had a just complaint. But never from Fox. The only time that I was able to do it was when one of his salesmen forged an exhibitor's signature, and when another salesman inserted a number of pictures after the exhibitor had signed the contract.

Fox is no different from the others, Warner Bros., to mention just one of them. When the Warner brothers were poor, they were very good fellows. But now that they have money and power, they are heading the ruthless brigade. The same thing with Fox. When he was poor, he was the best friend of the independent exhibitor. When he acquired wealth and power, he became heartless. He would insult and threaten everybody. Recently he was asked to make a speech at the N. V. A. and he insulted everybody. Not so long ago he threatened one of the producers to put him out of business if he should go into the Sound News business. But now that his money and his power are gone, he turns to you for help.

There is always a payday for everybody and this is Fox's payday, and other producers might take an example out of his predicament. This applies particularly to the Warner boys, who have named themselves "The Miracle Men of the Industry." Let them remember the fate of Fox!

A CHANCE FOR THE PRODUCERS TO BUILD ON SOLID GROUND INSTEAD OF ON SAND

There are indications that the Hays organization, instead of adjusting itself gracefully to the Thacher decree, is disposed to sulk. The members of his organization are annoying the exhibitors by petty tactics, as a spite for the Thacher decree.

The annoyances that it causes the small exhibitors will not nullify the Thacher decree. This decree is beyond the power of any man or of a group of men to change, except by a higher court or by measures indicated by the decree itself. Such measures are negotia-

tions with the representatives of the independent exhibitors.

But does Mr. Hays grasp this opportunity to recast the distribution machinery along legal lines? Not at all! Having ruled these years by the right of might, he finds it difficult to adjust himself to the new conditions. Manifestly he is determined to ruin everything if he cannot rule.

Last week M. A. Lightman issued a statement saying that further negotiations with Allied are useless in view of the Thacher decree. If that decree had been for the producers instead of against them, Lightman would, no doubt, have rushed to advise the independent exhibitors to submit to it. At the first meeting he was in favor of these conferences. But now he is against them.

Every one, of course, understands that when Lightman speaks, it is Will H. Hays that speaks.

Let us hope that the Hays sulkiness is only temporary, and that he will soon realize that it will not get him anywhere. If he should continue to sulk, it will be an additional proof that he puts his personal pride above the good of the entire industry, and that he would rather make his own rules for the conduct of everybody in this industry, irrespective of whether they offend the law or not, than accept rules that conform with the law. But I don't think such an attitude will find favor with many of those that have substantial investments in this industry. These would naturally want to assure themselves that the industry is being conducted strictly in accordance with the law before making additional investments.

Now that the contract and the arbitration system foisted on the industry by Will H. Hays has been stricken down by the Court, it is up to the producer-distributors and the exhibitors to devise fair and legal substitutes and to put them into effect at once. Allied has already made constructive suggestions; these were presented to the producers and distributors at the 5-5-5 conference. Thus the Allied leaders have shown a constructive spirit—that their leader puts the good of the industry above personal pride. What has Mr. Hays proposed that will conform with Judge Thacher's decree? Nothing, so far!

Felix Feist has refrained from calling the 5-5-5 conference, which was scheduled for the latter part of last month. Evidently he has left this matter to Sidney Kent. Whether Kent will call it or not, however, remains to be seen. There is already a doubt in the minds of the exhibitors as to his sincerity, for these state that Kent permitted, before Judge Thacher handed down his decree, his company to demand deposits, although he made a positive statement to the Allied leaders that he would not permit such a thing. At any rate this paper will watch his actions closely to see what he is going to do, or how he is going to explain any failure on his part to take action in accordance with the statements he made to the independent exhibitors.

The producers have an opportunity to build, not on sand, as before, but on solid ground. Will they grasp it?

FOX SUBSTITUTIONS

LET'S GO PLACES (No. 105 on the contract); released February 2: The title of this picture was changed six times. The contract title was "International Revue"; it was changed to "Hollywood Nights," then to "Tonight's the Night," then to "What a Break," then to "Fast Workers," and finally to "Let's Go Places." Because of the fact that no author was given in the Work Sheet or in the contract, it is not possible to "nail" it as a substitution.

MEN WITHOUT WOMEN (No. 119 on the contract); released February 9: The original title of this one is supposed to have been "The Holy Devil," but it is not the same story, for the reason that "The Holy Devil" was, according to the contract and to the Work Sheet, to have been founded on the book "Rasputin, the Holy Devil," by Rene Fulop-Miller, and to have been directed by Raoul Walsh, whereas "Men Without Women" has been written by John Ford and James K. McGuinness, and has been directed by John Ford. The finished product deals with a submarine that was sunk, and not with Rasputin, the Russian Monk, as the story sold. You are not obligated to accept it.

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No. 7

That Low Price Talking Picture Instrument

From time to time I receive requests to recommend a good low price talking picture instrument. Invariably the inquirers state that they cannot stand a weekly service charge, no matter how small it may be.

The quality of reproduction of a talking picture instrument and the kind of service it will give cannot be judged by mere examination, or by one or two visits to the theatre where it is installed. One must watch it closely for several weeks and even months before being able to express an opinion about it. Unfortunately, I cannot devote so much of my time examining talking picture instruments. For this reason I could not undertake to advise any of you what independent talking picture instrument to buy. The matter differs with the two big companies; every one knows that if anything goes wrong with your instrument they will fix it. When it concerns either of these companies, then, it is no risk to advise an exhibitor to buy its instrument.

Even if it were possible for me to satisfy myself that an independent talking picture instrument gives excellent reproduction and will stand up fairly well under all conditions, I could not risk recommending it unless I were satisfied that the manufacturers of it have a good organization and a staff of competent engineers to take care of an exhibitor's needs on short notice.

Even if they had good organizations, one must be sure that they will maintain them permanently, and not disband them after a while, leaving the exhibitors to their fate.

I have made the matter of independent talking picture instruments a careful study with a view to finding out if it were possible to save the small exhibitor the weekly service charge, which is a drain on him, even when such charge is as low as fifteen dollars a week, but have come to the conclusion that no exhibitor can escape it, unless he is an expert mechanic himself or has an operator that is a good mechanic, able to fix the instrument should it break down while the performance is on. It is my firm conviction, in fact, that it is suicide for an exhibitor to install a talking picture instrument unless he has the services of a good mechanic at his command. Most of those exhibitors that have bought an independent talking picture instrument with the hope of saving the service charge have paid more in the end from dark houses and from bad reputation acquired because of poor reproduction.

It is better for you to remain "silent" than to go "sound" improperly equipped.

If you have now been convinced that service is necessary, the next thing you will want to know will naturally be which is the better instrument, the Western Electric or the R. C. A. Photophone; it is well known to every exhibitor that the instruments sold by these companies are the best, and that they maintain the only efficient organizations on a national basis and have the best mechanics, and you would naturally want to tie up with one of them, the one that has the best instrument.

My opinion as to which of the two instruments is better has been stated repeatedly in these columns. Personally I prefer an instrument that is fitted with the dynamic cone speakers, as is the R. C. A. Photophone, to one fitted with horns, as is the Western Electric instrument, because it has been proven conclusively in the radio line that this type of loud speaker gives the best sound reproduction, for speech as well as for music. The Western Electric engineers themselves admit this by implication, since they have discarded the horns in their radio sets and have adopted the dynamic cone speakers. But as the object of this article is, not to create any controversy with sound engineers, but to advise the exhibitors which of the two instruments is the more economical, let us assume that the quality of reproduction of one instrument is as good as that of the other, letting the price be the deciding factor.

The cost of the smallest Western Electric instrument, installed in houses seating 500 or fewer, is, when long terms are desired, as follows:

| | |
|---------------------------------|-------------|
| First 26 weeks, at \$99.75..... | \$2,593.50 |
| Next 26 weeks, at \$95.50..... | 2,483.00 |
| Next 52 weeks, at \$62.00..... | 3,224.00 |
| Next 52 weeks, at \$57.00..... | 2,964.00 |
| Next 356 weeks, at \$15.00..... | 5,475.00 |
| Total for ten years | \$16,739.50 |

The total service charge for the ten years, which is at the rate of \$15 a week, is \$7,815.00. Deducting this amount from the total cost of \$16,739.50, we find that the charge for the instrument in the three years required to pay for it is \$8,924.50. This amount is \$1,924.50 more than the instrument's advertised price, which is \$7,000. In other words, you are required to pay \$1,924.50 in interest and carrying charges.

A perforated screen two hundred feet square is furnished with this instrument, free of charge. The selling price of such screen is \$1.25 per square foot, and the cost to the jobber, 80c per foot.

The revised terms of the R. C. A. Small Theatre Equipment for theatres equipped with Simplex machines and seating 1,000 persons or fewer are, on the 104 week deferred payment basis, the following:

| | |
|------------------------------|------------|
| Down payment | \$51.90 |
| 104 payments at \$51.90..... | \$5,397.60 |
| Total price | \$5,449.50 |

(A small additional charge is made for theatres equipped with Powers or Motiograph machines.)

The total service charge for the two years is \$1,560. Deducting this amount from the total cost of \$5,449.50, we find that the instrument will cost the exhibitor \$3,889.50; and as the advertised price is \$2,995.00, we find that only \$894.50 is charged for interest and carrying charges. No free screen is furnished by this company.

It may be noted also that R. C. A. Photophone does not obligate the exhibitor to sign a service contract for longer than two years, for it feels that, at the end of that period of time, the exhibitor's operators will become proficient enough to take care of the instrument themselves.

A comparison of the prices of these two companies reveals the following:

WESTERN ELECTRIC

| | |
|-----------------------------------|-------------|
| Total price in the ten years..... | \$16,739.50 |
| Advertised price | 7,000.00 |
| Difference | \$ 9,739.50 |
| Sound screen price (retail)..... | 250.00 |
| Net Difference | \$ 9,489.50 |

R. C. A. PHOTOPHONE

| | |
|-------------------------------------|------------|
| Total price in ten years..... | \$5,449.50 |
| Advertised price (for Simplex)..... | 2,995.00 |
| Difference | \$2,454.50 |

The difference between the final cost of the Western Electric instrument and the final cost of the R. C. A. Photophone is \$11,286.00. In other words, the Western Electric instrument will cost you \$11,286.00 more.

In fairness, however, it may be stated that this difference includes a service for the eight years R. C. A. Photophone does not agree to furnish, or does not obligate you to contract for. On the other hand, if your theatre has more than five hundred seats up to one thousand seats, it will cost you more, perhaps twice as much, for a Western Electric instrument, because the prices quoted in this article apply, in the case of Western Electric, to theatres with 500 or fewer seats. For theatres with 1000 seats, Western Electric installs a higher price instrument, and its price would

(Continued on last page)

"So Long Letty" (100% T-D)*(Warner Bros., Nov. 16; syn. time, 65 min.)*

A pretty good entertainment. It is the musical comedy, by Robert Lord and Arthur Caesar. In the talking picture, music plays a secondary role, giving way to comedy. Most of the comedy is caused by Charlotte Greenwood, by her long legs. A substantial share of it is contributed by Claude Gillingwater, who again assumes the role of an old crank.

There isn't very much to the plot. It is about two married couples who, feeling unhappy, change mates for a week in a sort of try out to see if they would be happier. The entry of a rich uncle complicates matters, for he happened to meet his nephew's wife and to take a dislike to her. When he calls on his nephew he finds him in the home of his "temporary" wife. The "wife" is young and pretty and the uncle congratulates the nephew for having been lucky enough to "marry" such a girl. The heroine, who lived next door, and who had become the "temporary" wife of the other man, was giving a party. The uncle is so annoyed that he complains to the police. The nephew "steals" into his own home next door and takes part in the affair. He is asked to sing a song. The uncle recognizes his voice and angrily rushes into the house to reprimand him. The police arrive and arrest them all, the uncle included. All are taken to the police station, where everything is explained. The uncle, who loves children, forgives the wife of his nephew when she whispers to his ear that she is about to have a child.

Lloyd Bacon directed it. Grant Withers, Bert Roach, Helen Foster, Marion Byron, Patsy Ruth Miller, Hallam Cooiey, Harry Gribbon and others are in the cast. The sound reproduction is fair. (Silent values, fairly good. Silent length not yet determined.)

Note: The picture, which has just been shown in a first-run house in this city, although it was released nationally November 16, does not seem to draw. At the show given between eight and nine o'clock last Sunday night at the Strand, the house was hardly two-thirds full.

"Not So Dumb" (100% T-F&D)—with Marion Davies*(MGM, Jan. 17; syn. time, 75 min.)*

A good light comedy entertainment, in which the heroine, engaged to the hero, is presented as a light-brained sort of girl, who, in her efforts to help the hero land a big business deal, makes a mess of everything. In the end, however, her stupid meddling brings about the hero's success.

There is considerable comedy caused by the heroine's efforts to see that every one of her guests, including the "big butter and egg man from the west," have a good time, no matter whether any one else had the same idea as the heroine of what constituted a good time. The big businessman was of quiet disposition and wanted to rest. Another player that provokes laughs is Donald Owen Stewart; he takes the part of a harmless lunatic, whose only imagination was that he was a rich man. The fact that the other characters discover that they were talking seriously to a lunatic provokes laughter.

Marion Davies does excellent work. Elliot Nugent is good as the hero. Raymond Hackett, Franklin Pangborn, Julia, Faye, William Holden, and others are in the cast. The plot has been founded on the stage play "Dulcy," by George Kaufman and Marc Connelly. It was directed by King Vidor. The lines are clear. (Silent values, good.)

"The Mounted Stranger" (AT-F&S)—with Hoot Gibson*(Universal, Feb. 16; syn. time, 66 min.)*

While there is not as much comedy in this Gibson picture as in others, yet it should make an amusing program picture where Westerns of this class are popular. Mr. Gibson's pleasing personality is enhanced by his agreeable talking voice. The scenes are laid along the Mexican border. This time Gibson is a sort of Robinhood, robbing to help the poor. His ambition is to get the leader of the gang of bandits who killed his father when he was but eleven years old. In his wanderings he meets the heroine, daughter of a border saloonkeeper. She is living at her father's mine with her mother and a caretaker who likes the heroine very much. At first she does not like the hero because he seems to be too "fresh" but later she saves his life when she learns that the caretaker has tricked him to going back to the saloon to be killed by the bandits. He then saves her life by rushing for a doctor when she had fainted as the result of her efforts to warn him, and is almost caught in

town. He makes his escape by working his way through the deserted mine. Eventually he falls in love with the heroine.

Louise Lorraine is a vivacious heroine, speaking both English and Spanish. Francis Ford is good as the peculiar saloon-keeper and Fred Burns is the leader of the bandits.

Arthur Rosson directed it from the story "The Ridin' Kid of Powder River" by Henry Herbert Knibbs.

The sound is pretty good, the words being intelligible. (Silent values as good as the sound. Silent footage, 5,554 ft., 64 to 79 min.)

"The Phantom of the Opera" (40% T-DN)*(Universal, Dec. 15; syn. time, 89 min.)*

This is the old version, made several years ago, with about forty per cent. of it remade with talk, the other being fitted with sound effects and music. The story has not been changed. It is a regular thriller, but a bit gruesome; it holds the spectator breathless all the way through. The closing scenes, where the phantom traps the hero and a representative of the prefecture, who went into the subterranean passes to find the heroine, who had been abducted by the phantom, are the most suspenseful. The two had fallen accidentally into the chamber of mirrors and could not find their way out. When the phantom discovers them, he causes intense heat in the chamber, with the intention of suffocating them. The hero discovers a trap door, which he opens, and both descend to another chamber. The phantom opens a valve and causes water to pour in. They are about to drown when the heroine bargains with the phantom for their safety. But soon a mob reaches the place; they were led by a man whose brother the phantom had murdered. The phantom tries to escape. But he is eventually caught by them and killed.

The scenes where the phantom cut loose the huge chandelier, which falls on the floor, endangering many lives, are extremely thrilling. There are seventeen minutes of technicolor work in it. This was also in the original version.

The picture was directed by Rupert Julian. The voice of Miss Philbin is pretty good but that of Norman Kerry is extremely poor. It seemed as if he were afraid to talk. There will be no silent version.

The old review was published in the issue of September 17, 1925, on page 151.

"Second Wife" (100% T-F&D)*(Radio Pic., Feb. 9; syn. time, 64 min.)*

Though there is some lack of fine logic in some of the situations, "Second Wife" is an appealing picture, thanks to the excellence of production. An atmosphere of refinement prevails throughout, which shows good taste on the part of the director. The most appealing situation is that near the close of the picture where the heroine telephones to her husband's little son, in a boarding school, inviting him to come home. Up to that time, she and the hero had been estranged because of a thoughtlessness the hero had shown towards her once.

The story shows the hero, a widower, father of a boy about nine, marrying the second time. The second wife (heroine) induced the hero to give up his old home and to make a new one, so that nothing in it might remind him of his first marriage and spoil their happiness. The hero, in order to please his wife, sends his son to a school in Switzerland. But he did this without the wish of the heroine, who loved the little fellow. Just as the heroine is about to give birth to a child, the hero receives a telegram from Switzerland informing him that his son was seriously ill and asked for him constantly. The doctor urged the hero to go to his son as the only chance to save his life. Without thinking about the child that was on its way, the hero departs for Switzerland. This so wounds the heroine that when he returns she receives him coldly. They live as strangers. The heroine decides to leave the hero and to follow a young man, who wanted her to marry him, even though she did not love him. But when he asks her to leave her child behind, she is shocked. From her own experience she is made to realize what the hero felt when his child was in danger and needed his help. She forgives her husband and becomes reconciled with him.

The play "All the King's Men" has furnished the plot. The direction is by Russell Mack. Conrad Nagel is the hero, Lila Lee the heroine, and Freddie Burke Frederick the little boy. Mary Carr is the old family servant; she is excellent in her part. Hugh Huntley is the other man. The sound reproduction is excellent; every word is clear. (Silent values, good.)

**"Slightly Scarlet" (100% T-F&D)—with
Clive Brocks and Evelyn Brent**
(Paramount, Feb. 22; syn. time, 71 min.)

For those that do not object to seeing a hero and a heroine being crooks, "Slightly Scarlet" should prove a good entertainment, because it holds one's interest alive all the way through. But for those that object, it may leave a bad taste, even though both are in the end shown as giving up their crooked career.

The story opens showing the villain forcing the heroine, over whom he exercised a powerful influence, to do a theft for him; he asked her to steal a valuable necklace, which an American wealthy man, visiting Nice, France, had bought from an Indian potentate. The hero, also a crook, bent upon getting hold of the same jewel, comes upon the heroine and becomes fascinated by her beauty. He makes an effort to get acquainted with her but in vain; she does not encourage him. He hires a house next door to the house where the Americans were living. The heroine purposely has a breakdown in her automobile in front of the house of the Americans and enters to ask for help. She poses as a countess. Her first acquaintance with the Americans eventually leads to friendship. Proud that they have become acquainted with a noblewoman, the Americans invite the "countess" to stay with them for a while. The hero has his confederate steal the dog of the Americans and then takes it to them. This is the cause for their becoming acquainted. The hero is invited by the Americans to dinner often. The heroine succeeds in getting hold of the combination of the safe. One night she decides to open it and to take the necklace, but she is discovered by the hero, who had gone there with the same object in view. Each, then, learns of what the other was. They express love for each other. The hero tells her that he had made up his mind to give up his crooked career because of his love for her. She tells the hero that she had been made, against her will, to steal the necklace. They decide to put it back. At that moment, however, the villain appears and orders them to hold up their hands, intending to get hold of the necklace. But the hero grapples with him, and in the struggle, the villain's gun discharges and the villain drops dead. The police congratulate the hero for having killed a most dangerous international crook.

Percy Heath is the author, and Louis Gasnier the director. Miss Brent and Mr. Brook do good work. Paul Lukas is the villain, Eugene Pallette, the wealthy American, Helen Ware, his wife, and Virginia Bruce, his daughter. The words are clear. (Silent values, fairly good.)

"Cameo Kirby" (100% T-F&D)
(Fox, Jan. 12; synchronized time, 75 min.)

Only fair! The silent version Fox made several years ago with John Gilbert in the star part was far better. It seems as if some of the characters in this version are too stiff; they act like automatons. Mr. Gilbert was a far better Cameo Kirby than is J. Harold Murray, even though Mr. Murray does good singing in it. The spectators are kept in some suspense, but not very tense.

Booth Tarkington and Harry Leon Wilson are the authors of the play upon which the picture has been founded. It deals with a fair gambler (hero) who meets on a steamboat plying the Mississippi an unscrupulous gambler (villain) gambling with an elderly man for high stakes. The hero, knowing that the stranger was being cheated, joins the game and takes everything away from both of them. The stranger had bet everything he possessed in this world, including his plantation. The hero is ready to return his winnings to the stranger when he hears a shot and finds the stranger dead; he had committed suicide. The hero goes to the plantation and is greatly surprised to come upon the heroine, whom he had met once at the Mardi Gras in New Orleans and had become fascinated by her beauty. She is glad to see him, and confesses to him that she had dreamed about him often. When the villain, who had preceded the hero there with the view of ingratiating himself to the heroine, succeeding in his purpose, sees the hero, he tells the heroine that it was he that had brought about the suicide of her father. The heroine now despises the hero. The hero approaches the villain and slaps his face. The villain challenges him to a duel. The following day they meet and the hero shoots and kills him. The villain's paramour, who had been unsuccessful in her efforts to win the hero's friendship, conceals the villain's gun, and then tells

the townsmen that the hero had murdered the villain in cold blood. A posse seeks the hero to lynch him. They eventually find him at the heroine's, where he had gone to convince the heroine that it was not he but the villain who had caused her father's suicide. The heroine forgives him. But the posse are bent upon lynching him. The confession of the dead man's paramour, however, clears the hero. The heroine is joyful.

Norma Terris is the heroine. Douglas Gilmore, Robert Edson, Charles Morton, Stepin Fetchit, Myrna Loy and others are in the cast. The sound is fair. (Silent values, fair.)

"Burning Up" (100% T-F&D)
(Paramount, Feb. 1; syn. time, 55 min.)

A good melodrama, in which automobile racing is the greatest point of interest. It is shown that the hero discovers that the man who had bet a large sum of money on the automobile race between him and the villain was the father of the girl he had met and fallen in love with and tries to persuade his backer to call the race off, because the game was crooked, he being part of it. His backer refuses to do so and he tells him that he will win the race anyway. The villain, who had a way of getting rid of stubborn men like him, by wrecking their machines during the race and lose it or he would be picked up dead. The accident, informs the hero that either he had to take part in the race and lose it or he would be picked up dead. The hero smiles and goes away. The villain goes to the heroine and fills her head with tales about the hero's affairs with other women. She believes him and when the hero appears she is cold towards him. He so loves her that he runs after her in an effort to explain things. But she does not give him an opportunity. The hero is heart-broken and is determined more than ever to win the race to prove himself worthy of her. The races are on and every time the hero tries to get ahead the other driver (villain) would block him. When the hero became insistent upon getting the necessary room to race ahead the villain gives his wheel a twist, touches the hero's machine, and sends it crashing through a fence. But the hero's alertness prevents a tragedy. He goes back on the track and resumes racing. After several laps he overtakes the villain and, fearing a repetition of the trick, places himself in a position where his car would roll beyond the tape line, the end of the course. The villain does his trick; the hero counters it, and both machines roll over. But the hero's machine is on the other side of the winning mark. The heroine rushes to him and embraces him, satisfied that he is a real man.

William Slavens McNutt and Grover Jones wrote the story. A. Edward Sutherland directed it. Richard Arlen is the hero, Mary Brian the heroine, Francis McDonald the villain, Sam Hardy the backer, and Tully Marshall one of the confederates. The words are clear. (Silent values, good.)

SILENT NEWS REEL CONTRACTS

"We have a contract with Paramount for 104 issues of their Silent News," an exhibitor writes, "and have been using two issues each week.

"We were recently notified that after issue No. 56, they would issue but one Silent News per week and cancelled the one issue.

"We were unable to get to terms with them on the Sound News and asked them to cancel the other issue, too, but they refused to do it. Are we compelled to take the other issue?"

The contract is very ambiguous in a case of this kind; since it has been drawn by the producers to protect their interests and not the interests of both contracting parties, they can interpret it their own way. However, there is no moral, and perhaps no contractual, justification in their refusing to accept the cancellation of the other issue, for the reason that Clause Sixteen does not give the voluntary dropping of the production of a picture as one of the causes for which a producer-distributor is absolved from blame for not delivering that picture. It is not because Paramount cannot continue making the second issue that causes its non-delivery, but because they can make more money by converting it into sound. It should be equitable, then, for the exhibitor to cancel the other issue.

It is my opinion that an exhibitor who does not want to take such a case to a Court of Equity may refuse to accept the second issue and let Paramount bring a court action. But he had better consult his lawyer about the matter.

be perhaps six or seven times the price charged by R. C. A. Photophone. You should obtain the figures for comparison.

For its non-synchronous instrument Western Electric charges \$500.00 cash, or \$819.00, if bought at the deferred payment basis. This is at the rate of \$5.25 a week, for 156 weeks. (I have obtained these figures from an exhibitor. They may not be exact, but if they are off, they are not off more than a few cents per week.) In other words, you are required to pay \$319 in interest and carrying charges.

R. C. A. Photophone charges for its non-synchronous instrument the same cash price as Western Electric—\$500.00. But on the 104 week deferred payment plan, it charges only \$567. This is only \$67 for interest and carrying charges.

With these figures now in your possession, you should be able to determine without any outside advice which of the two instruments you should buy.

If you are an expert mechanic yourself, or if you have a son that is a mechanic, or if your projectionist is an expert on talking picture devices and you are able to get along without the services of a mechanic from the company that will sell you the instrument and do not feel like tying up either with Western Electric or R. C. A. Photophone, then you may buy either Powers' Cinephone, or the Pacent Reproducer, or the De Forest Phonofilm. These instruments form the first line in the Independent rank, and the manufacturers of them have fair organizations. If the prices of these instruments should prove too high for you, then you may look into the Ton-O-Graph, which belongs to the third line. I could not advise you about any of the others. But the responsibility for the choice of one of these four instruments must rest with you entirely.

AN ADDITIONAL REASON WHY THE DISC MUST GO

Up to a short time ago the distributors would put out two sets of sound prints, one set for the sound-on-film and one for the sound-on-disc.

Because they considered two sets a waste, they decided to put out only one set, to fit both types of sound prints.

The operators, however, are in the habit of joining two reels when they run the sound-on-film prints, separating them before shipping them back to the exchange.

Because an inch or two taken out of the film sound print does not affect the synchronization, not all operators were careful to send back the prints with the same number of frames from the starting point as they had when they received them. Often the film broke, too, but because their own synchronization was not affected, they would send the prints back without placing a blank patch of the same length as the torn out piece. The result was that the prints were thrown out of synchronization when they were used with discs.

The distributors tried to overcome this difficulty by releasing them first as sound-on-film prints. But even then they could not release them to all the theatres that are equipped with sound-on-film reproducing apparatus before releasing them as disc sound prints, because, although all the theatres they control are equipped with both kinds of sound reproducing apparatus, not all independent theatres are so equipped. The result was that when the same print was sent out to the independent exhibitors equipped only with a disc instrument, it was often out of synchronization. (That is one of the reasons for the tardiness of release of sound-on-disc prints.)

Sydney R. Kent, in order to solve the problem for Paramount, wrote a letter to the national president of I. A. T. S. E., suggesting that he request the different locals of the Operators Unions to instruct their members not to join two reels together, and not to take out blank patches whenever they find them in the film, and to insert a blank piece of film of the same length as the piece of film taken out whenever they make a patch. Perhaps Kent was acting as the spokesman for all the producer-distributors. At any rate his appeal was made on the ground that "it would help your brothers in the other towns."

I understand that letters were sent to the operator members by most of these presidents with instructions in accordance with Kent's suggestion. A few exhibitors, however, protested to the locals when their attention was called to these instructions.

If you have not made a protest, you should make one at once. Blank patches cause a fiendish noise when the sound is reproduced from the film; and when such a noise occurs your patrons blame either your operator

or your apparatus. I know of a case where such a noise occurred and one of the patrons remarked: "The operator must be drunk!"

If you cannot obtain Warner Bros. and First National pictures, or if you can get along without such pictures, you would be throwing money away if you were to install turntables, because all the other producers record first on film; their disc sound is re-recorded. And re-recorded sound is never as good as the original sound, even if the recording is first class. Those that are in states where censorship exists, in particular, should think the matter over more seriously than others, because frequently the censors take out short pieces of film, not long enough to make it necessary for the distributor to make a new set of records, with the result that the film is loaded with blank patches. This is extremely annoying to the spectator and often makes him think that the films you are showing are of inferior grade.

DRINKING SCENES IN PICTURES

Mr. George W. Johnson, of Red Wing, Minnesota, informs this paper that he is trying to give the people of his community the best there is in pictures but, however hard he tries, he cannot do so, for the reason that in almost every picture there is drinking. He attributes his difficulties to the block-booking system, which compels an exhibitor to buy everything a particular producer makes in order for him to get what he wants.

"It seems that practically all pictures have so many drunken scenes, so many nude scenes, so much killing, with the result that we all are getting in bad and losing business."

"We have just finished running 'Broadway,' and you know the type of picture it is. Then we ran RKO's 'The Night Parade'—more drunken scenes. Tonight we are running Paramount's 'Woman Trap,' with drinking and killings. We could mention many more, bought from Paramount, Warner Bros., Pathe, Columbia and from the others."

"Can you see any hope in the betterment of the quality of the pictures?"

Not as long as the present setup is in power, as long as Will H. Hays devotes his time to trying to make friends of the church people instead of trying to convince the producers that they are digging their own graves by continuing to make such pictures, and particularly, as long as the producers control the best theatres in the important centres, for the type of pictures they produce is influenced by the needs of these theatres, and not by the needs of the theatres in the smaller towns. The result is that the pictures will continue glorifying drinking and nudity. They will be getting worse, if any. Just see "New York Nights" and you will be convinced of the accuracy of this statement; there is more booze in that picture than there has been since the Emil Jannings-Paramount booze picture.

The saloon has not become extinct; it exists in the moving pictures, only in far more attractive form, in a form that makes the young think that drinking is heroism—that unless a young man or a young woman drinks hard liquor, he or she is not considered of any consequence in our present society.

Can censorship remedy the evil?

A thousand times no! We have censorship in this state, but things were not as bad when we had no censor. Only the Brookhart Bill, enacted into a law, can liberate the American public from the stranglehold the present leaders of the motion picture industry have on their entertainment. This bill would make you, the exhibitor, directly responsible to the people of your community for the moral caliber of the pictures you would show them.

HE CANNOT DO WITHOUT THIS PAPER

"I don't know what I would do without your REPORTS and especially your Index. It has more information on four pages than all the other trade papers combined. I refer to it many times daily. That alone is worth the cost of the yearly subscription."—EARL B. RAFTSANGER, Mahaiwe Theatre, Great Barrington, Mass.

BE SURE THAT YOUR SOUND-PROOFING MATERIAL IS FIREPROOF

If you are contemplating to treat your theatre acoustically, be sure that the material you will use is fireproof. Since the Pathe Studios fire in this city the fire underwriters and the city authorities are carrying on a strict examination of theatres.

See that your Sound screen is fireproof, too.

HARRISON'S REPORTS

Vol. XII

SATURDAY, FEBRUARY 15, 1930

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| Light Fingers (ATF&D)—I. Keith-D. Revier... .. | July 29 |
| College Coquette (AT-F&D)—Taylor-Collier, Jr.. | Aug. 5 |
| Hurricane (AT-F&D)—H. Bosworth..... | Sept. 30 |
| Acquitted (AT-F&D)—M. Livingston..... | Oct. 26 |
| Broadway Hooper (AT-F&D)—M. Saxon..... | Dec. 15 |

1929-1930 Season

| | |
|---|---------|
| Flight (AT-F&D)—Holt-Lee..... | Nov. 1 |
| Broadway Scandale (AT-F&D)—S. O'Neil..... | Nov. 10 |
| Song of Love (AT-F&D)—Belle Baker..... | Nov. 25 |
| Wall Street (AT-F&D)—Ince-Pringle..... | Dec. 1 |
| Mexicali Rose (AT-F&D)—Stanwyck-Hardy.... | Dec. 26 |
| Murder On the Roof (AT-F&D)—Revier (reset)... | Jan. 19 |
| Melody Man (AT-F&D)—Wm. Collier, Jr..... | Jan. 25 |
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First National Features
Sound

| | |
|--|---------|
| 578 In the Next Room (AT-D)—Jack Mulhall.. | Jan. 26 |
| 572 Loose Ankles (AT-D)—Fairbanks-Young.... | Feb. 2 |
| 561 The Other Tomorrow (AT-D)—Billie Dove.. | Feb. 9 |
| 594 No, No, Nanette (AT-D)—Claire-Gray..... | Feb. 16 |
| 565 Strictly Modern (Queen of Jazz) (AT-D)... | Mar. 2 |
| 592 Son of the Gods (AT-D)—Barthelmess..... | Mar. 9 |
| 574 Furies (AT-D)—H. B. Warner..... | Mar. 16 |
| 579 Murder Will Out (On The Riviera) (AT-D)... | Apr. 6 |
| 588 Back Pay (AT-D)—Corinne Griffith..... | Apr. 13 |
| 593 Song of the Flame (AT-D)—Bernice Claire.. | Apr. 27 |
| 567 The Flirting Widow (AT-D)—D. Mackaill.. | May 4 |
| 585 Show Girl in Hollywood (AT-D)—A. White.. | May 11 |
| 562 Notorious Affair (AT-D)—Billie Dove..... | May 18 |

Silent Features and Their Exhibition
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| | |
|---|------------|
| 571 Twin Beds—Aug. 4..... | 1,100,000B |
| 483 Drag—Aug. 11..... | 1,300,000B |
| 494 Dark Streets—Sept. 8..... | 1,100,000B |
| 564 Hard To Get—Sept. 15..... | 1,100,000B |
| 523 Smiling Irish Eyes—Sept. 22..... | Special |
| 580 Fast Life—Sept. 29..... | Special |
| 488 Her Private Life—Oct. 6..... | 1,300,000B |
| 575 Careless Age—Oct. 13..... | 900,000B |
| 584 Great Divide—Oct. 27..... | Special |
| 583 A Most Immoral Lady—Nov. 17..... | Special |
| 586 Isle of Lost Ships—Nov. 24..... | Special |
| 577 Forward Pass—Dec. 1..... | 1,100,000B |
| 486 Young Nowheres—Dec. 8..... | 1,300,000B |
| 568 Girl from Woolworths—Dec. 15..... | 1,300,000B |
| 581 Little Johnny Jones—Jan. 5..... | Special |
| 587 Painted Angel—Feb. 3..... | Special |
| 566 The Love Racket—Feb. 17..... | 1,100,000B |
| 595 Footlights and Fools—not set—C. Moore.. | Road Show |
| 591 Paris—not set—I. Bordoni..... | Road Show |
| 573 Wedding Rings—not set—H.B. Warner... | 1,000,000B |
| 572 Loose Ankles—not set..... | 1,000,000B |
| 561 The Other Tomorrow—not set..... | 1,300,000B |
| 594 No, No, Nanette—not set..... | Road Show |
| 565 Strictly Modern—not set..... | 1,100,000B |
| 592 Son of the Gods—not set..... | Road Show |
| 574 Furies—not set..... | 1,000,000B |
| 579 Murder Will Out—not set..... | 1,000,000B |
| 588 Back Pay—not set..... | Special |
| 593 Song of the Flame—not set..... | Road Show |
| 567 The Flirting Widow—not set..... | 1,100,000B |
| 585 Show Girl in Hollywood—not set..... | Special |
| 562 Notorious Affair—not set..... | 1,300,000B |

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Sound

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| Clark-Ames (reset)..... | Nov. 24 |
| 13 Seven Faces (Lover Come Back) (AT-F&D) | |
| Paul Muni (reset)..... | Dec. 1 |
| 115 South Sea Rose (LaGringa) (AT-F&D) | |
| Lenore Ulric..... | Dec. 8 |
| 129 Christina (PT-F&D)—Janet Gaynor..... | Dec. 15 |
| Hot for Paris (AT-F&D)—V. McLaglen.... | Dec. 22 |
| 101 Sunny Side Up (AT-F&D)—Farrell-Gaynor.. | Dec. 29 |
| 122 Lone Star Ranger (AT-F&D)—O'Brien (re)... | Jan. 5 |
| 102 Cameo Kirby (AT-F&D)—Murray-Terris.... | Jan. 12 |
| 130 Harmony at Home (AT-F&D)—M. Churchill.. | Jan. 19 |
| 118 The Sky Hawk (AT-F&D)—Garrick..... | Jan. 26 |
| 105 Let's Go Places (Int'l Revue) (Hollywood | |
| Night) (Tonight's the Night) (What A | |
| Break) (Fast Workers) (AT-F&D)..... | Feb. 2 |
| 119 Men Without Women (Holy Devil) (AT- | |
| F&D)..... | Feb. 9 |
| 128 The City Girl (AT-F&D)—Farrell..... | Feb. 16 |
| 141 The Big Party (Listen to the Band) (AT- | |
| F&D)—All Star..... | Feb. 23 |
| 117 Happy Days (New Orleans Frolic) (AT- | |
| F&D)..... | Mar. 2 |
| 111 Such Men Are Dangerous (AT-F&D)..... | Mar. 9 |
| 145 Temple Tower (Bells of Toledo) (AT-F&D)... | Mar. 16 |
| 107 Unknown Beauty (Golden Calf) (American | |
| Beauty) (AT-F&D)—Mulhall-Carol..... | Mar. 23 |

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| 30 | The Viking (S-D)—D. Crisp-F. Starke..... | Nov. 16 |
| 6 | Untamed (Jungle) (AT-F&D)—J. Crawford..... | Nov. 23 |
| 40 | Hallelujah (AT-D)—Haynes-McKinney..... | Nov. 30 |
| 41 | It's a Great Life (Cotton & Silk) (AT-F&D)..... | Dec. 6 |
| 49 | Dynamite (AT-D)—Nagel-Johnson (reset)..... | Dec. 13 |
| 1 | Navy Blues (AT-F&D)—Wm. Haines..... | Dec. 20 |
| 923 | Their Own Desire (AT-F&D)—N. Shearer..... | Dec. 27 |
| 34 | The Bishop Murder Case (AT-F&D)..... | Jan. 3 |
| 44 | Chasing Rainbows (Road Show) (AT-F&D)..... | Jan. 10 |
| 921 | Not So Dumb (Dulcy) (AT-F&D)..... | Jan. 17 |
| 26 | The Woman Racket (Lights and Shadows) (AT-F&D)—Tom Moore-Blanche Sweet..... | Jan. 24 |
| 36 | The Ship from Shanghai (The Ordeal) (AT-F&D)—Conrad Nagel-Kay Johnson..... | Jan. 31 |
| 11 | Devil May Care (AT-F&D)—Novarro (re.)..... | Feb. 7 |
| 42 | They Learned About Women (The Pennant-Winning Battery) (AT-FD)—Bessie Love..... | Feb. 14 |
| 14 | Anna Christie (AT-F&D)—Greta Garbo..... | Feb. 21 |
| 47 | Lord Byron of Broadway (AT-F&D)..... | Feb. 28 |
| 27 | A Lady to Love (Sunkissed) (Pleasure Lovers)—Vilma Banky-E. G. Robinson..... | Mar. 8 |
| 4 | The Girl Said No (Fresh from College) (AT-F&D)—Wm. Haines-L. Hyams..... | Mar. 15 |
| 9 | Free and Easy (On the Set) (AT-F&D)..... | Mar. 22 |
| 7 | Montana Moon (Montana) (AT-F&D)..... | Mar. 29 |

Paramount Features Sound

| | | |
|------|---|---------|
| 2957 | The Love Parade (AT-F&DN)—Chevelier..... | Jan. 18 |
| 2906 | Seven Days Leave (Medals) (AT-F&D)..... | Jan. 25 |
| 2912 | Burning Up (AT-F&D)—Richard Arlen..... | Feb. 1 |
| 2918 | Street of Chance (AT-F&D)—Wm. Powell..... | Feb. 8 |
| 2995 | Roadhouse Nights (River Inn) (AT-F&D)..... | Feb. 15 |
| 2915 | Dangerous Paradise (AT-F&D)—Carroll..... | Feb. 22 |
| 2923 | Slightly Scarlet (AT-F&D)—Brent-Brook..... | Feb. 22 |
| 2907 | Only the Brave (AT-F&D)—Gary Cooper..... | Mar. 8 |
| 2959 | The Vagabond King (AT-F&D)—King..... | Mar. 15 |
| 2930 | Men Are Like That (AT-F&D)—Hal Skelly..... | Mar. 22 |
| 2984 | Sarah and Son (AT-F&D)—Ruth Chatterton..... | Mar. 22 |
| 2916 | Honey (AT-F&D)—Nancy Carroll..... | Mar. 29 |

Silent

| | | |
|------|---------------------------------------|---------|
| 2982 | The Kabitzer—Green-M. Brian..... | Jan. 11 |
| 2906 | Seven Days Leave (Medals)—Cooper..... | Jan. 25 |

Pathe Features Sound

| | | |
|------|--|---------|
| 0109 | Red Hot Rhythm (AT-F&D)—A. Hale..... | Nov. 23 |
| 0127 | This Thing Called Love (AT-F&D)..... | Dec. 15 |
| 0209 | Rich People (AT-F&D)—C. Bennett..... | Jan. 5 |
| 0111 | His First Command (AT-F&D)—Wm. Boyd..... | Jan. 19 |
| 0215 | The Grand Parade (AT-F&D)..... | Feb. 2 |
| 0217 | Officer O'Brien (AT-F&D)—Wm. Boyd..... | Feb. 16 |
| 0119 | The Big Shot (AT-F&D) (tent)..... | Feb. 23 |
| 0113 | Greenwich Village Follies (AT-F&D) (tent)..... | Mar. 1 |

Silent

| | | |
|------|---|---------|
| 0109 | Red Hot Rhythm—A. Hale-K. Crawford..... | Nov. 30 |
| 0127 | This Thing Called Love—C. Bennett..... | Dec. 29 |
| 0209 | Rich People—C. Bennett..... | Jan. 19 |
| 0111 | His First Command—Wm. Boyd..... | Feb. 2 |
| 0215 | The Grand Parade—Helen Twelvetrees..... | Feb. 16 |

Radio Pictures Features Sound and Silent

| | | |
|------|--|---------|
| 0505 | Tanned Legs (AT-F&D)—Pennington..... | Nov. 10 |
| 0105 | Vagabond Lover (AT-F&D)—R. Vallee..... | Dec. 1 |
| 0205 | Dance Hall (AT-F&D)—O. Borden..... | Dec. 27 |
| 0401 | Love Comes Along (AT-F&D)—Daniels..... | Jan. 5 |
| 0301 | Seven Keys to Baldpate (AT-F&D)—Dix..... | Jan. 12 |
| 0103 | Hit The Deck (AT-F&D)—P. Walker..... | Feb. 2 |
| 0209 | Girl of the Port (Fire Walker) (AT-F&D)..... | Feb. 2 |
| 0501 | Second Wife (AT-F&D)—C. Nagel-L. Lee..... | Feb. 9 |
| 0104 | Case of Sergeant Grischa (AT-F&D)..... | Feb. 23 |

Sono Art-World Wide Features Sound and Silent

| | |
|--|----------|
| Whirl of Life..... | June 15 |
| Apaches of Paris..... | June 15 |
| Midnight Daddies (AT-F&D)..... | Aug. 3 |
| Great Gabbo (AT-F&D)—Compson..... | Sept. 15 |
| Up the Congo (PT-D)..... | Dec. 15 |
| Blaze O' Glory (AT-F&D)—E. Dowling..... | Jan. 1 |
| Hello Sister (AT-F&D)—Hughes-Borden..... | Feb. 1 |

Tiffany Features Sound and Silent

| | |
|--|---------|
| Mister Antonio (AT-F&D)—Carrillo-Valli..... | Oct. 1 |
| Woman to Woman (AT-F&D)—Compson-Barraud..... | Oct. 28 |
| Painted Faces (AT-F&D)—Joe Brown (reset)..... | Nov. 2 |
| The Lost Zeppelin (AT-F&D)—Tearle-Cortez..... | Dec. 10 |
| Peacock Alley (AT-F&D)—Mae Murray..... | Dec. 21 |
| Party Girl (Dangerous Business) (AT-F&D)..... | Jan. 21 |
| Troopers Three (AT-F&D)—Summerville-Karns..... | Feb. 17 |
| Cyclone Hickey (AT-F&D)—Gleason-Shilling..... | Mar. 3 |
| Mamba (AT-D)—Hersholt-Forbes-Boardman..... | Mar. 17 |
| Sunny Skies (AT-F&D)—Benny Rubin-M. Day..... | Mar. 31 |

United Artists Sound and Silent

| | |
|--|---------|
| Puttin' On the Ritz (B'way Vagabond) (AT-F) reset..... | Feb. 8 |
| Be Yourself (The Champ) (AT-F)—Fannie Brice..... | Mar. 3 |
| Hell Harbor (AT-F)—Lupe Velez..... | Mar. 22 |

Universal Features Sound and Silent

| | | |
|-------|---|---------|
| A5812 | Skinner Steps Out (AT-F&D)—Tryon..... | Nov. 24 |
| A5795 | Shannons of Broadway (AT-F&D)..... | Dec. 8 |
| A5825 | Phantom of the Opera (PT-F&D)—Star (reset)..... | Dec. 15 |
| A5317 | Courtin' Wildcats (AT-F&D)—Gibson..... | Dec. 22 |
| A5802 | Hell's Heroes (AT-F&D)—Star..... | Jan. 5 |
| A5816 | Night Kite (AT-F&D)—Schildkraut..... | Jan. 12 |
| A5820 | Parade of the West (AT-F&D)—Maynard..... | Jan. 19 |
| A5811 | The Climax (AT-F&D)—All Star..... | Jan. 26 |
| A5780 | Embarrassing Moments (AT-F&D)..... | Feb. 2 |
| A5799 | Dames Ahoy (AT-F&D)—Tryon..... | Feb. 9 |
| A5822 | The Mounted Stranger (AT-F&D)—Gibson..... | Feb. 16 |
| A5798 | Undertow (AT-F&D)—Mary Nolan..... | Feb. 23 |
| A5785 | Lucky Larkin (S-F&D)—Ken Maynard..... | Mar. 2 |
| A5790 | The Devil's Pit (S-F&D)—Star..... | Mar. 9 |
| A5807 | Cohens and Kellys in Scotland (AT-F&D)..... | Mar. 16 |
| A5797 | Hand 'Em Over (AT-F&D)—Hoot Gibson..... | Mar. 23 |
| A5789 | The Storm (AT-F&D)—Star..... | Mar. 30 |

Warner Bros. Features Sound

| | | |
|-----|---|---------|
| 254 | General Crack (AT-D)—J. Barrymore..... | Jan. 25 |
| 281 | Wide Open (AT-D)—E. E. Horton..... | Feb. 1 |
| 276 | She Couldn't Say No (AT-D)—W. Lightner..... | Feb. 15 |
| 282 | Isle of Escape (AT-D)—Monte Blue..... | Mar. 1 |
| 264 | The Green Goddess (AT-D)—Geo. Arliss..... | Mar. 8 |
| 287 | On The Border (AT-D)—Rin-Tin-Tin..... | Mar. 15 |
| 259 | Song of the West (AT-D)—Segal-Boles..... | Mar. 15 |

Silent

| | | |
|-----|------------------------------------|---------|
| 275 | Evidence—Pauline Frederick..... | Jan. 25 |
| 266 | Is Everybody Happy?—Ted Lewis..... | Feb. 1 |
| 273 | The Sap—E. E. Horton..... | Feb. 8 |
| 269 | Disraeli—Geo. Arliss..... | Feb. 22 |

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | |
|---|---------|
| Spook Easy—Krazy Kat (AT-F&D)..... | Jan. 30 |
| Steamboat Willie—Mickey Mouse (AT-F&D)..... | Jan. 31 |
| Autumn—Disney Silly Symphony (AT-F&D)..... | Feb. 13 |
| Galloping Gaucho—Mickey House (AT-F&D)..... | Feb. 14 |
| 22 Radiator—Victor Gem (AT-F&D)..... | Feb. 26 |
| Desert Sunk—Krazy Kat (AT-F&D)..... | Feb. 27 |
| Plane Crazy—Mickey Mouse (AT-F&D)..... | Feb. 28 |
| 23 Marionettes—Victor Gem (AT-F&D)..... | Mar. 12 |
| Barn Dance—Mickey Dance (AT-F&D)..... | Mar. 14 |
| 24 Spike Speaks—Victor Gem (AT-F&D)..... | Mar. 26 |
| Opry House—Mickey Mouse (AT-F&D)..... | Mar. 28 |

Educational—One Reel

| | |
|-------------------------------------|---------|
| Caviar—Terry Tooms (S-F&D)..... | Feb. 23 |
| Lyman Howe's—Hodge Podge (S-D)..... | Mar. 2 |
| Hot Turkey—Terry Tooms (S-F&D)..... | Mar. 9 |
| Pretzels—Terry Tooms (S-F&D)..... | Mar. 23 |

Educational—Two Reels

| | |
|---|---------|
| Camera Shy—Lloyd Hamilton (AT-F&D)..... | Feb. 9 |
| Sugar Plum Papa—Mack Sennett (AT-F&D)..... | Feb. 16 |
| Oh Darling—Jack White (AT-F&D)..... | Feb. 16 |
| The Big Jewel Case—Mermaid (AT-F&D)..... | Feb. 23 |
| Bulls and Bears—Mack Sennett (AT-F&D)..... | Mar. 2 |
| Trouble for Two—Tuxedo-McKee (AT-F&D)..... | Mar. 9 |
| Polished Ivory—Lloyd Hamilton (AT-F&D)..... | Mar. 16 |
| He Trumped Her Ace—M. Sennett (AT-F&D)..... | Mar. 23 |

Metro-Goldwyn-Mayer—One Reel

Biltmore Trio Act (AT-D).....Jan. 25

Metro-Goldwyn-Mayer—Two Reels

The Head Guy (AT-F&D)—LangdonJan. 11
Flower Garden Revue (AT-F&D).....Jan. 18
Shivering Shakespeare (AT-F&D)—GangJan. 25
The Real McCoy—Chase (AT-F&D).....Feb. 1
Blotto—Laurel & Hardy (AT-F&D) (3 rls.).....Feb. 8
Film Writers Revue (AT-F&D).....Feb. 15
The Fighting Parson—Langdon (AT-F&D).....Feb. 22
The First Seven Years—Gang (AT-F&D).....Mar. 1

Paramount—One Reel

Marriage Vows (AT-F&D)—Talkertoon.....Dec. 21
The Plasterers (AT-F&D)—ActDec. 28
Bedellia (AT-F&D)—Sc. SongJan. 4
Mountain Melodies (AT-F&D)—ActJan. 11
In the Shade of the Old Apple Tree (AT-F&D).....Jan. 18
Deep "C" Melodies (AT-F&D)—ActJan. 25
I'm Afraid To Come Home In The Dark (AT-F&D)Feb. 1
A Wee Bit O' Scotland (AT-F&D)—Act.....Feb. 8
Radio Riot (AT-F&D)—Talkertoon.....Feb. 15
The Moon Bride's Wedding (AT-F&D)—Act.....Feb. 22
The Prisoner's Song (AT-F&D)—Sc. Song.....Mar. 1
Salt Water Ballads (AT-F&D)—Act.....Mar. 8
I'm Forever Blowing Bubbles (AT-F&D)—Sc. S.....Mar. 15

Paramount—Two Reels

Let Me Explain (AT-F&D)—ChristieJan. 25
The Duke of Dublin (AT-F&D)—Christie.....Feb. 1
Don't Believe It (AT-F&D)—Christie.....Feb. 8
Belle of the Night (AT-F&D)—Comedy (reset).....Feb. 15
Scrappily Married (AT-F&D)—Christie.....Feb. 22
The Bearded Lady (AT-F&D)—Christie.....Mar. 1
Down with Husbands (AT-F&D)—Christie.....Mar. 8

Pathe—One Reel

A Night in a Dormitory (AT-F&D)—Melody....Jan. 5
Her Hired Husband (AT-F&D)—Variety.....Jan. 12
All Stuck Up (AT-F&D)—Checker.....Jan. 19
Rubeville Night Club (AT-F&D)—Golden Rooster.....Jan. 26
The Tight Squeeze (AT-F&D)—LeMaire.....Feb. 2
High Toned (AT-F&D)—Buck and Bubbles.....Feb. 9
Doing Phil a Favor (AT-F&D)—Variety.....Feb. 16
Crosby's Corners (AT-F&D)—Golden Rooster....Feb. 23
Darktown Follies (AT-F&D)—Buck & Bubbles.....Mar. 2
His Birthday Suit (AT-F&D)—Variety.....Mar. 9
Fifty Miles from Broadway (AT-F&D)—Golden RoosterMar. 16
Honest Crooks (AT-F&D)—Buck and Bubbles....Mar. 23
High and Dizzy (AT-F&D)—LeMaire.....Mar. 30

Pathe—Two Reels

Wednesday At the Ritz (AT-F&D)—Variety....Dec. 22
Fowl Play (AT-F&D)—Buck & BubblesDec. 29

Radio Pictures—One Reel

0903 The Fair Deceiver (AT-F&D)Jan. 5
0908 The Bridegroom (AT-F&D)—Connelly....Feb. 2
0904 The Strange Interview (AT-F&D)—RCA NoveltiesMar. 2
0911 The Magnate (AT-F&D)—Connelly.....Mar. 30

Radio Pictures—Two Reels

0608 Lost and Floundered (AT-F&D)—Record ...Jan. 19
0705 Mickey's Strategy (AT-F&D)—McGuire....Feb. 2
0609 Old Vamps for New (AT-F&D)—Record....Feb. 2
0807 Old Bill's Christmas (AT-F&D)—RCA.....Feb. 9
0610 The Setting Sun (AT-F&D)—Record.....Feb. 16
0707 Mickey's Master Mind (AT-F&D).....Mar. 2
0611 The Dear Slayer (AT-F&D)—Record.....Mar. 2
0612 Cash and Carry (AT-F&D)—Record.....Mar. 16
0708 Mickey's Luck (AT-F&D)—McGuire.....Mar. 30
0613 Land of the Sky Blue Daughters (AT-F&D).....Mar. 30

Tiffany—One Reel

1 Voice of Hollywood (AT-F&D).....Dec. 3
2 Voice of Hollywood (AT-F&D).....Jan. 4
In Old Madrid (AT-F&D)—Color Symphony...Jan. 13
3 Voice of Hollywood (AT-F&D).....Jan. 16
Cossack's Bride (AT-F&D)—Color Symphony..Jan. 27
4 Voice of Hollywood (AT-F&D).....Jan. 28
5 Voice of Hollywood (AT-F&D).....Feb. 5
6 Voice of Hollywood (AT-F&D).....Feb. 21

United Artists—One Reel

1812 (SF)Oct. 5
Irish Rhapsody (AT-F)—D. Novis.....Dec. 14
Glorious Vamps (AT-F)—L. Velez.....Jan. 25

Universal—One Reel

Ozzie of the Circus (S-F&D)—OswaldDec. 23
The Rivals—Slim Summerville.....Dec. 30
County Fair (S-F&D)—OswaldJan. 6
A Matter of Policy—EdwardsJan. 13
Hurdy Gurdy (S-F&D)—OswaldJan. 20
William Tell—Hysterical Hysteria (reissue).....Jan. 27
Chile Con Carmen (S-F&D)—Oswald.....Feb. 3
Why Wait—Summerville (reissue).....Feb. 10
Kisses and Kurses (S-F&D)—Oswald.....Feb. 17
One Wet Night—Roach-Edwards (reissue).....Feb. 24
Broadway Follies (S-F&D)—Oswald.....Mar. 3
Milky Way—Charlie Puffy (reissue).....Mar. 10

Universal—Two Reels

Race for a Ranch—SullivanDec. 21
The Take Off (AT-F&D)—StarDec. 23
Dangerous Days—Bobbie NelsonDec. 28
Outdoor Sports—Sid SaylorJan. 1
College Cowboy—Joe BonomoJan. 4
Steeplechase (AT-F&D)—StarJan. 6
Trail of the Pack—Ted CarsonJan. 11
Sitting Pretty—LakeJan. 15
The Ropin' Venus—Josie SedgwickJan. 18
Live Ghosts (AT-F&D)—StarJan. 20
The Last Stand—B. NelsonJan. 25
Up and Downstairs (AT-F&D)—All Star.....Jan. 29
Way of the West—Billy Sullivan.....Feb. 1
Badge of Bravery—Ted Carson.....Feb. 8
Make It Snappy—Sid Saylor.....Feb. 12
Storm King—Edmund Cobb.....Feb. 15
Vernon's Aunt (AT-F&D)—All Star.....Feb. 19
Post of Honor—Bobbie Nelson.....Feb. 22
Sister's Pest (AT-F&D)—Sunny Jim.....Feb. 26
Queen of the Roundup—Josie Sedgwick.....Mar. 1
Getting the Air—Arthur Lake.....Mar. 5
Crimson Courage—Ted Carson.....Mar. 8
Traffic Troubles (AT-F&D)—All Star.....Mar. 12
The Whip Hand—Billy Sullivan.....Mar. 15
French Leave—Sid Saylor.....Mar. 19
Neighbors (AT-F&D)—Sunny Jim.....Mar. 26

Different Titles for the British Market

First National

"Reckless Rosie"; original title "Naughty Baby."
"The Jazz Bride"; original title "Companionate Marriage."

Paramount

"Paying the Penalty"; original title "Underworld."

Pathe

"No Brakes"; original title "Oh, Yeah!"

Radio

"Pious Crooks"; original title "His Last Haul."
"Sporting Life"; original title—"Night Parade"

Universal

"The Last Call"; original title, "The Last Performance"

HOW TO FIND THE AGE OF YOUR NEWS

Suppose you have bought Metrotone News ten days old, to start March 1. What number should you receive?

Let us assume that you are served from the Dallas zone. Look into the MGM chart and you will find that this company releases its Saturday News in that zone 3 days later than in the New York zone. Go back three days from March 1. This will bring you to February 27, counting March 1 as the first day. Go back ten days, the age at which the news must be when you receive it and you will come to February 17. Look into the release schedule and you will find that the numbers released in the New York zone on that date, or near that date (February 15) are 240 and 241. The exact age of either of these numbers will be on March 1 exactly 12 days.

Suppose you have booked No. 46 of Fox Sound News, to be 10 days old when you get. On what date should you show it?

No. 46 of Fox Sound News will be released in New York on March 1. Suppose you are served from the Atlanta zone. Look in the Fox Column in the chart and you will find that the Fox News that are released in New York on Saturday are released in Atlanta one day later. Add one day to March 1. This makes March 2. Add ten days, counting March 2 as the first day, and you will find that you must receive the Fox Sound News No. 46 on March 11 in order for it to be ten day old.

You may use the same calculations for all the other Newsweeklies, no matter from what zone you are served.

CHART OF RELEASE DAYS FOR ALL NEWS WEEKLIES

| Universal News | | | Pathe News | | | Fox News | | | Kinograms | | | Paramount News | | | MGM-Int'l News | | |
|----------------|---------|---------|------------|---------|--|----------|---------|--|-----------|---------|--|----------------|---------|--|----------------|---------|--|
| Even | Odd | | Odd | Even | | Even | Odd | | Odd | Even | | Odd | Even | | Even | Odd | |
| Rel. | Rel. | | Rel. | Rel. | | Rel. | Rel. | | Rel. | Rel. | | Rel. | Rel. | | Rel. | Rel. | |
| Albany | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Atlanta | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | |
| Boston | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | | Sun. 1 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sun. 1 | Wed. 0 | |
| Buffalo | Sun. 1 | Wed. 0 | Sun. 1 | Thur. 1 | | Sun. 1 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Butte | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | | Tues. 3 | Sat. 3 | | — | — | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Charleston | Mon. 2 | Thur. 1 | — | — | | Sun. 1 | Thur. 1 | | — | — | | — | — | | Mon. 2 | Thur. 1 | |
| Charlotte | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | |
| Chicago | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Cincinnati | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | |
| Cleveland | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | |
| Columbus | — | — | — | — | | — | — | | — | — | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Dallas | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Denver | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | | Mon. 2 | Sat. 3 | | Tues. 3 | Sat. 3 | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Des Moines | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | |
| Detroit | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| El Paso | — | — | — | — | | Wed. 4 | Sun. 4 | | — | — | | — | — | | — | — | |
| Indianapolis | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Jacksonville | Mon. 2 | Thur. 1 | — | — | | Mon. 2 | Thur. 1 | | — | — | | Sun. 1 | Thur. 1 | | Mon. 2 | Thur. 1 | |
| Kansas City | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Los Angeles | Tues. 3 | Sat. 3 | Sat. 7 | Sun. 4 | | Wed. 4 | Sun. 4 | | Wed. 4 | Sat. 3 | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Memphis | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | | — | — | | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | |
| Milwaukee | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Minneapolis | Sun. 1 | Wed. 0 | Sun. 1 | Sat. 3 | | Sun. 1 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | |
| New Haven | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | | Sun. 1 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sat. 0 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| New Orleans | Mon. 2 | Thur. 1 | Thur. 5 | Fri. 2 | | Mon. 2 | Thur. 1 | | Mon. 2 | Fri. 2 | | Mon. 2 | Thur. 1 | | Sun. 1 | Thur. 1 | |
| NEW YORK | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | |
| Oklahoma City | Sun. 1 | Thur. 1 | Wed. 4 | Sun. 4 | | Wed. 4 | Sun. 4 | | Sun. 1 | Thur. 1 | | Wed. 4 | Sat. 3 | | Sun. 1 | Thur. 1 | |
| Omaha | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | |
| Peoria | — | — | — | — | | — | — | | — | — | | — | — | | — | — | |
| Philadelphia | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Mon. 2 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Pittsburgh | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | | Sat. 0 | Wed. 0 | | Mon. 2 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Portland, Ore. | Wed. 4 | Sat. 3 | Sat. 7 | Mon. 5 | | Wed. 4 | Sat. 3 | | — | — | | Wed. 4 | Sun. 4 | | Wed. 4 | Sat. 3 | |
| Portland, Me. | Sun. 1 | Thur. 1 | — | — | | — | — | | — | — | | Mon. 2 | Thur. 1 | | Mon. 2 | Thur. 1 | |
| St. Louis | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Salt Lake City | Wed. 4 | Sat. 3 | Wed. 4 | Sun. 4 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| San Antonio | — | — | — | — | | — | — | | — | — | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| San Francisco | Wed. 4 | Sat. 3 | Sat. 7 | Sun. 4 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Seattle | Wed. 4 | Sat. 3 | Mon. 2 | Sat. 3 | | Tues. 3 | Sat. 3 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | | Wed. 4 | Sat. 3 | |
| Sioux Falls | Mon. 2 | Thur. 1 | — | — | | Mon. 2 | Thur. 1 | | — | — | | Mon. 2 | Thur. 1 | | — | — | |
| Vancouver | Mon. 2 | — | — | — | | — | Wed. 0 | | — | — | | — | — | | — | — | |
| Washington | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | | Sun. 1 | Thur. 1 | | Sat. 0 | Wed. 0 | |
| Wichita, Kans. | Mon. 2 | Thur. 1 | — | — | | — | — | | — | — | | — | — | | Mon. 2 | Thur. 1 | |
| Wilkes Barre | — | — | — | — | | — | — | | — | — | | — | — | | Mon. 2 | Thur. 1 | |
| Winnipeg | Mon. 2 | — | — | — | | — | Mon. 5 | | — | — | | — | — | | — | — | |

NEW YORK RELEASE DATES OF ALL THE NEWSWEEKLIES

| Fox News (Silent) | | MGM—Internat'l (Silent) | | Pathe News (Sound and Silent) | | Universal News (Sound and Silent) | |
|-----------------------|---------------|----------------------------|---------------|-------------------------------------|---------------|--------------------------------------|---------------|
| 38 Even | Sat., Feb. 1 | 50 Even | Sat., Feb. 1 | 13 Odd | Sat., Feb. 1 | 11 Wednesday | Feb. 5 |
| 39 Odd | Wed., Feb. 5 | 51 Odd | Wed., Feb. 5 | 14 Even | Wed., Feb. 5 | 12 Saturday | Feb. 8 |
| 40 Even | Sat., Feb. 8 | 52 Even | Sat., Feb. 8 | 15 Odd | Sat., Feb. 8 | 13 Wednesday | Feb. 12 |
| 41 Odd | Wed., Feb. 12 | 53 Odd | Wed., Feb. 12 | 16 Even | Wed., Feb. 12 | 14 Saturday | Feb. 15 |
| 42 Even | Sat., Feb. 15 | 54 Even | Sat., Feb. 15 | 17 Odd | Sat., Feb. 15 | 15 Wednesday | Feb. 19 |
| 43 Odd | Wed., Feb. 19 | 55 Odd | Wed., Feb. 19 | 18 Even | Wed., Feb. 19 | 16 Saturday | Feb. 22 |
| 44 Even | Sat., Feb. 22 | 56 Even | Sat., Feb. 22 | 19 Odd | Sat., Feb. 22 | 17 Wednesday | Feb. 26 |
| 45 Odd | Wed., Feb. 26 | 57 Odd | Wed., Feb. 26 | 20 Even | Wed., Feb. 26 | 18 Saturday | Mar. 1 |
| 46 Even | Sat., Mar. 1 | 58 Even | Sat., Mar. 1 | 21 Odd | Sat., Mar. 1 | 19 Wednesday | Mar. 5 |
| 47 Odd | Wed., Mar. 5 | 59 Odd | Wed., Mar. 5 | 22 Even | Wed., Mar. 5 | 20 Saturday | Mar. 8 |
| 48 Even | Sat., Mar. 8 | 60 Even | Sat., Mar. 8 | 23 Odd | Sat., Mar. 8 | 21 Wednesday | Mar. 12 |
| 49 Odd | Wed., Mar. 12 | 61 Odd | Wed., Mar. 12 | 24 Even | Wed., Mar. 12 | 22 Saturday | Mar. 15 |
| 50 Even | Sat., Mar. 15 | 62 Even | Sat., Mar. 15 | 25 Odd | Sat., Mar. 15 | 23 Wednesday | Mar. 19 |
| 51 Odd | Wed., Mar. 19 | 63 Odd | Wed., Mar. 19 | 26 Even | Wed., Mar. 19 | 24 Saturday | Mar. 22 |
| 52 Even | Sat., Mar. 22 | 64 Even | Sat., Mar. 22 | 27 Odd | Sat., Mar. 22 | 25 Wednesday | Mar. 26 |
| 53 Odd | Wed., Mar. 26 | 65 Odd | Wed., Mar. 26 | 28 Even | Wed., Mar. 26 | — | — |
| Kinograms (Silent) | | Paramount (Sound) | | Paramount News (Silent) | | Metrotone News (Sound) | |
| 5575 Odd | Sat., Feb. 1 | 49 Saturday | Jan. 18 | 51 Odd | Sat., Jan. 25 | 240 & 241 | Sat., Feb. 15 |
| 5576 Even | Wed., Feb. 5 | 51 Saturday | Jan. 25 | 52 Even | Wed., Jan. 29 | 242 & 243 | Sat., Feb. 22 |
| 5577 Odd | Sat., Feb. 8 | 53 Saturday | Feb. 1 | 53 Odd | Sat., Feb. 1 | 244 & 245 | Sat., Mar. 1 |
| 5578 Even | Wed., Feb. 12 | 55 Saturday | Feb. 8 | 54 Even | Wed., Feb. 5 | 246 & 247 | Sat., Mar. 8 |
| 5579 Odd | Sat., Feb. 15 | 57 Saturday | Feb. 15 | 55 Odd | Sat., Feb. 8 | 248 & 249 | Sat., Mar. 15 |
| 5580 Even | Wed., Feb. 19 | 59 Saturday | Feb. 22 | 56 Even | Wed., Feb. 12 | 250 & 251 | Sat., Mar. 22 |
| 5581 Odd | Sat., Feb. 22 | 60 Wednesday | Feb. 26 | 57 Odd | Sat., Feb. 15 | 252 & 253 | Sat., Mar. 29 |
| 5582 Even | Wed., Feb. 26 | 61 Saturday | Mar. 1 | 58 Even | Wed., Feb. 19 | — | — |
| 5583 Odd | Sat., Mar. 1 | 62 Wednesday | Mar. 5 | 59 Odd | Sat., Feb. 22 | — | — |
| 5584 Even | Wed., Mar. 5 | 63 Saturday | Mar. 8 | Even Number Dropped on This Date | | — | — |
| 5585 Odd | Sat., Mar. 8 | 64 Wednesday | Mar. 12 | 61 Saturday | Mar. 1 | 41 & 42 | Sat., Feb. 15 |
| 5586 Even | Wed., Mar. 12 | 65 Saturday | Mar. 15 | 63 Saturday | Mar. 8 | 43 & 44 | Sat., Feb. 22 |
| 5587 Odd | Sat., Mar. 15 | 66 Wednesday | Mar. 19 | 65 Saturday | Mar. 15 | 45 & 46 | Sat., Mar. 1 |
| 5588 Even | Wed., Mar. 19 | 67 Saturday | Mar. 22 | 67 Saturday | Mar. 22 | 47 & 48 | Sat., Mar. 8 |
| 5589 Odd | Sat., Mar. 22 | 68 Wednesday | Mar. 26 | 69 Saturday | Mar. 29 | 49 & 50 | Sat., Mar. 15 |
| 5590 Even | Wed., Mar. 26 | 69 Saturday | Mar. 29 | — | — | 51 & 52 | Sat., Mar. 22 |
| — | — | — | — | — | — | 53 & 54 | Sat., Mar. 29 |

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Columns, if It is to Benefit the Exhibitor.

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No. 8

SHUTTING THEIR EYES TO PROGRESS

Recently Warner Bros. sent out a circular informing the exhibitors that it does not intend to abandon disc recording. "From time to time," states the circular, "there have come to us from various sources statements to the effect that exhibitors have been informed by salesmen that it is only a matter of a short time before Warner Bros. Pictures and First National Pictures will be recorded on film rather than on disc. . . .

"There is no intention, immediate or remote, on the part of the Vitaphone Corporation of changing its present method of sound recording for its own product of Warner Bros. and First National. . . .

"From the very outset there has been available to the Vitaphone Corporation, . . . film recording if we desired to avail ourselves of it. As pioneers in the recording of sound in synchronism with pictures we necessarily experimented for a long period of time with the various methods of recording before finally determining on the method which we would employ. The results of these experiments conducted very early in the development of sound pictures convinced us that it was not possible to obtain satisfactory quality of recording and reproduction on film and that film recording and reproduction was not in any way comparable with disc recording and reproduction. We have continued our research and experiment and the results have merely emphasized and fortified our conclusions that to change from disc to film recording would result in a very distinct loss of quality. . . .

"The art of recording on disc is an old one and has been intensively developed over a period of a number of years. The most approved methods have been ascertained by actual practice as distinguished from theory and experiment. There is, for instance, in connection with disc recording no such dispute as exists between the two largest laboratories and electrical companies in the country as to the proper method of film recording, namely whether variable density or variable area should be employed. It must be manifest that with the engineers and scientists being unable to agree themselves upon the most appropriate method of film recording, it would be improper on the part of the Vitaphone Corporation to depart from a settled and entirely satisfactory practice so far as quality is concerned by gambling upon which of the major electrical concerns is right in respect to its contention as to the proper method of film recording.

"Constant effort is being made to improve not only the quality of recording on disc but also to evolve methods which will eliminate to a substantial degree any slight difficulties which might be attendant upon the handling and transportation of disc records. We are hopeful that within a short time these difficulties will be entirely solved without any impairment in quality. . . .

The disagreement between Western Electric and RCA as to which of the two film recording systems, the variable density or the variable width, is the better is a poor argument Warner Bros. could put forward in an effort to prove that disc recording is better than film recording. A disagreement between these two companies on this point is natural; each is trying to advance its own interests. But this does not prove the Warner Bros. contention. Nor does it bar us from forming our own conclusions as to which of the two film systems is the better, for we have ears by which we can hear, and eyes by which we can see; and after we have formed our conclusions, to make further comparisons with the view of determining whether film recording is better than disc recording or not.

Facts by which it has been proved that the variable width (Photophone) recording system is better than the variable density (Movietone) have been printed in these columns quite often. But here are some additional facts:

The Movietone system records as follows: The vibrations of the microphone caused either by the voice of the actor or by other means generate electric currents, which are amplified and sent to a gas filled lamp, making the lamp glow in accordance with the different intensities of the amplified current. A beam of light from this lamp is focused on a slit in the camera. The variations of the light describes on the film, which passes under the slit, a record of various density lines.

The problems connected with recording by this system are many. Variability of the light beam is one of such problems. The difficulty of obtaining a negative that is even all the way through is another. The difficulty of developing such negative, of developing the positive, are still others. If the negative has any defects, these are transferred to the positive, adding to the defects of the positive if it should happen to have any, as is frequently the case. Overdevelopment or underdevelopment of the positive as well as of the negative affects the quality of sound under this recording system.

In the Photophone recording system the sound track is transparent on the one side, and dark on the other, and the recording is done as follows: The amplified currents generated by the microphone are sent through two magnets, between which there is a mirror suspended on two tightly stretched vertical wires. A light beam of steady intensity is focused on the mirror. The variations of the amplified current cause the mirror to oscillate, causing the light beam to "etch" on the sound track a continuous line with variations.

The problems that are met with in the recording by the Movietone process are not met with in the recording by the Photophone process. The light beam is of even intensity; defects in the negative or in the positive affect the sound very little, because in the reproduction the light goes through a transparent sound track, the variations in the current being caused by variations in the width of such track. That is one of the reasons why in the reproduction of sound from film recorded by the Photophone process there is an absence of ground (surface) noise, whereas in the reproduction of sound from films recorded by the Movietone process there is a ground noise far more perceptible than the ground noise that was created by phonograph records, recorded by the old acoustical process.

A further proof that the variable width is far better than the variable density recording is the fact that pistol or cannon shots, the sound of steamboat whistles and of other explosive sounds are reproduced perfectly by the variable width system but not by the variable density. One can very easily make a comparison of these sounds in RKO, Pathe, Tiffany, and Sennet-Educational films, which record by the variable width system, with similar sounds in Paramount, Fox, MGM, Universal and Columbia films, which record by the variable density system.

Now that the superiority of the variable width system of sound recording has been established, let us make a comparison of it with disc recording: Pistol shots reproduced from disc sound like wind puffs. If disc recording were as good as film recording, the sound of such shot would be as real as the sound reproduced from film. Cannon shots do not sound like real cannon shots. Screams are not screams—they are not natural. In "Lillies of the Field," the First National picture, Corinne Griffith is heard to scream. Watch it and judge for yourself if it sounds anything like a scream. On the other hand, watch out for screaming persons in films recorded by the Photophone process. They are real screams. The sound of a steamboat whistle recorded on disc does not sound anything like it when reproduced. On the other hand, if you have seen "His Lucky Day," the Pathe picture with Morton Downey, you

(Continued on last page)

"Puttin' On the Ritz" (100% T-FN)*(United Artists, Feb. 8; syn. time, 84 min.)*

There is lite, and there is action in this lavishly produced picture. But the story has been seen in pictures innumerable times. And it is not of the kind that would make one feel in sympathy with the hero. No one can feel sympathy with a man who will get so swell-headed that he will forget those who helped to make him. Nor will his having gone blind as a result of his having drunk poisoned liquor awaken any one's sympathy. The acts of the hero are, in fact, villainous instead of heroic. Miss Joan Bennett is not extraordinary either; at times she looks like a stick—unemotional and inflexible; and if she is a good singer, she has not shown it. The best scene is that in the Broadway cabaret, where Mr. Richman makes a great success as a singer. The tunefulness of the song he sings, the fine dancing of the chorus, and the beauty of the modernistic settings give one great pleasure. The picture lasts 84 minutes. Out of these the 39 (in the last part) are in technicolor. Considering the present limitations of color, these scenes are beautiful.

The story deals with a hero, working for a music store. He always believed that he had written a hit. Having exhausted the patience of his employer, he is discharged. Accidentally he meets the heroine. With his pal, he joins the heroine and her pal and gets a booking in small town vaudeville time. The hero and the heroine attract the attention of the representative of a New York producer and are signed for Broadway time. Their pals continue playing small time. The hero makes a success. Success goes to his head. He associates with society people, neglecting the heroine, who loved him. Soon he takes to drinking. Their former pals, now married, return from their tour and joyfully call on them. The hero was giving a dinner to society people. Their dresses are not appropriate and the hero feels embarrassed. The "cold" atmosphere freezes them and the wife urges her husband to leave. She leaves but the husband, feeling that the hero might need him, remains behind. The hero drinks poisoned liquor and goes blind. He begs his pal not to tell the heroine that he went blind, and they retire to a lonely place. The heroine continues on the stage and makes a success. But she is unhappy because she does not know what had become of the hero. While she is singing the song she used to sing with the hero, she breaks down. She is about to leave the stage when she hears the voice of the hero, standing in the audience, and taking up his part of the song. The heroine, joyful because she has found him again, sings successfully. After the song is over the hero, led by his pal, tries to get away so that the heroine might not learn that he is blind. But she overtakes him.

John Considine, Jr., wrote the story. Edward H. Solomon has directed it. James Gleason and Lilyan Tashman are the pals of the hero and the heroine. Aileen Pringle is the society woman. Richard Tucker, Purnell Pratt, Sidney Franklin and others are in the cast. The sound reproduction is good. (There will be no silent version.)

"The Green Goddess" (100% T-D)*(Warner Bros., March 8; syn. time, 77 min.)*

This picture made a failure at the box office when it was produced as a silent, even though the picture itself was artistic from every point of view. And it can hardly be expected to make a better success this time, even though the acting of Mr. Arliss is as artistic as ever, and money was spent with a free hand in making it. The reason is that this sort of story does not appeal to the rank and file of picture-goers. The average American does not relish seeing an Oriental trying to win over a white woman. Even the artistic acting of Mr. Arliss, who impersonates a suave, polished, and clever rajah of a kingdom somewhere in the fastness of the Himalayas, is impotent to offset this feeling.

The plot shows three whites, the heroine, her husband, Major, and a doctor, both of the British Army, land in the domain of an oriental potentate when the fuel of the aeroplane in which they were flying gave out. Because the British Government of India was about to execute three of the rajah's brothers for a crime they had committed, the rajah plans to execute his uninvited guests in revenge. The heroine's beauty, however, attracts him and he makes a dishonorable proposal to her in return for sparing the lives of the other two and of making it possible for her to see her children again. The heroine rejects his proposal. The

husband and the doctor try to bribe the rajah's white chamberlain to send a message over the wireless telegraph but the white, although he gets their money, fools them. When they realize that they have been tricked, they overpower him and throw him over the precipice, killing him. The husband then sends out a message himself, acquainting the British Government of India of their plight and of their location. The rajah rushes to the wireless room to stop them, but it is too late. He shoots and kills the heroine's husband. The rajah prepares for religious rites before having them executed. But before he could carry out his plans, aeroplanes arrive and threaten destruction unless the whites were liberated. The rajah sets the heroine and the doctor free.

The plot has been founded on the stage play by William Archer. Alfred E. Green directed it. The direction is very good, but the recording is bad. The tone quality in the reproduction is extremely poor. About 25% of the talk is unintelligible; about 25% is understood with difficulty. Only about 50% is understandable. H. B. Warner, Alice Joyce, Ralph Forbes and others are in the cast. (Silent values poor.)

"Troopers Three" (100% T-F&D)*(Tiffany, Feb. 17; syn. time, 66 min.)*

A surprisingly good comedy-melodrama. The first two-thirds of it is comedy, with Rex Lease in a role somewhat similar to the roles assumed by William Haines, and with two of his buddies, Slim Summerville and Roscoe Karns, contributing their share to the comedy. The last part is a thrilling melodrama, in which the hero (Rex Lease) is shown as performing a heroic act by rescuing from a fire his rival for the hand of the heroine, daughter of the commander of the Citizen's Military Camp. The military parade, at which the hero is honored for having shown heroism in action, is thrilling as well as impressive.

The story deals with the hero and his pals, failures in vaudeville, enlisting in the Citizen's Military Camp so that, by having their daily three meals assured, they might find time to practice in an act the hero intended to write so that they might be well groomed when the month was over and they sought an engagement. At the camp the hero meets the heroine and becomes attracted by her beauty. His audacity in making love to her, instead of offending her, pleases her. An officer is in love with the heroine and resents the hero's attentions to her; and when he finds the hero kissing her they have a fight, in which the hero, being half the size of his rival, is worsted. But he refuses to tell to the commander who had struck him, saying that he had fallen off his horse. The other soldiers, thinking that he had squealed, ostracize him. But the hero re-establishes himself in the estimation of the other soldiers when he rescues his rival from a fire at the stables, during which his life had been endangered.

Arthur Guy Empey wrote the story; Norman Taurog directed it. Dorothy Gulliver is a good heroine. Tom London, Joseph Girard, Walter Perry and others are in the cast. The sound reproduction is only fair. (Silent values good.)

"Happy Days" (100% T-F&D)*(Fox, March 2; syn. time, 54 minutes.)*

This picture was shown at the Roxy on the Wide Screen. But this fact does not seem to have added to the entertaining values of the picture. It is mediocre. There is nothing in it that has not been shown before on the regular screen. It has dancing and singing, and some jokes, but very few. It is a minstrel show, in which all the worth-while Fox stars are given a chance to appear and to say or to do something.

While there is depth to the pictures and a greater area is covered by this arrangement than it is possible to show in the regular size picture, this case proves that the Wide Screen cannot make an uninteresting story interesting; it may add some value to an interesting or appealing story, but not to a story that lacks these qualities.

Some of those that appear in it are: Warner Baxter, El Brendel, James Corbett, Charles Farrell, Janet Gaynor, George Jessel, Edmund Lowe, Victor McLaglen, Ann Pennington, Frank Richardson, Will Rogers, and others.

Benjamin Stoloff directed the picture from a plot by Sidney Lanfield and Edwin Burke. The lines are clear. (No silent values.)

"The Climax" (100% T-F&D)—with Jean Hersholt

(Univ.; Jan. 26; syn. time 64 min.)

A romantic drama with a fairly appealing love story. There are some thrills, too. The situation in the Opera House at Milan where the maestro, who had taken a job as janitor, imagines he is conducting an orchestra, only to realize that it was but a dream, is fairly thrilling. The cast does good work. Jean Hersholt is a lovable music master. Kathryn Crawford is a charming heroine and has a sweet singing voice. Jean Reinhardt, as the maestro's son, a pianist, in love with the heroine, is pleasing as is LeRoy Mason, a young doctor, also in love with the heroine. Henry Armetta is the heroine's father.

The heroine, after studying hard, discovers that she cannot get a contract to sing in America unless she had an operation on her throat. She has no money and neither has the maestro. So he pawns his watch and takes a menial job to raise the funds. The surgeon leaves her in the care of a young doctor, who falls in love with her. To prevent her from going abroad, he sprays her voice and ruins it so that she cannot sing at all. Knowing that she is now a burden on her teacher, she accepts the doctor's proposal of marriage because he is wealthy and her sweetheart had told her that he does not love her. Upon finding that she can sing again, she, while is waiting to be married, rushes to her sweetheart, who had been playing the organ. The doctor confesses his treachery to the maestro. Thus the lovers are reunited.

Edward Locke's stage play of the same name furnished the plot. Renaud Hoffman directed it artistically.

The sound is well recorded. (Silent values not very good, as the sound and music plays an important part in the development of the story. Silent footage 5,013 ft., 58 to 75 min.)

"Dangerous Paradise" (100% T-F&D)—with Nancy Carroll

(Paramount; Feb. 22; syn. time 58 min.)

A fairly good program picture. It has fast action and suspense as well as romance, but not much human interest. Those who enjoy Conrad's fantastic tales of the sea and tropical islands will be entertained, as it is based on incidents from one of his novels.

The story revolves around a girl musician (heroine), playing the violin in a South Sea Island hotel, over whom her employer and a half-breed fight. Both are married and have jealous wives, who cause her considerable trouble. She meets the hero, who lives on an island, supposed to contain gold. To escape the unwelcome attentions of the two men, she hides away in the hero's boat and is allowed to remain at his home till the next boat comes to take her to the mainland. Three villainous men force their way into the bungalow bent on finding the gold. They attempt to kill the hero but are prevented from doing so by the hero's Chinese cook. After the fight the hero realizes that he loves the heroine and wants to marry her, despite his misgivings as to her character; he had been disappointed in love once and was afraid to trust another woman.

While Miss Carroll and Richard Arlen are pleasing enough as heroine and hero, it is Warner Oland, as the lustful hotel proprietor, and Clarence H. Wilson, as the half-breed, as well as the villainous men, Gustave Von Seffertitz, Francis McDonald and George Kotsonaros, who do the best work and sustain the action and suspense. The scenes in the hotel, after the proprietor had killed the half-breed, showing the arrival of the three crooks, who make themselves at home, are suspenseful as is the trip in the hero's boat, where the hero discovers the heroine hiding in it. The fight in the bungalow, where two of the villains are killed, is thrilling.

Others in the cast are Dorothea Wolbert, as the proprietor's weak wife, Evelyn Selbie, as the half-breed's wife, Willie Fung, as the hero's Chinese servant, and Lillian Worth.

William Wellman directed it from the adaptation by William Slavens McNutt and Grover Jones. (Silent values as good as sound values. But Paramount may not make a silent version.)

"The Melody Man" (100% T-F&D)

(Columbia, Jan. 25; syn. time, 66 min.)

The story is pretty fair; it is appealing. But the quality of the sound while the music is playing is so poor that one

is irritated. The music is not pleasing either. And this makes things worse. One other drawback is the fact that it shows the hero killing the man he had found in his wife's boudoir making love to his unfaithful wife. In this way one is asked to feel sympathy with a murderer.

The story shows the hero (Mr. John St. Polis), a composer and leader of the Philharmonic Orchestra in Vienna, playing before the Emperor an opera he had composed and winning his favor. He returns home and finds in his wife's room an officer of the Austrian Army. He shoots and kills him, and then takes his little daughter and runs away. He escapes from the country and wanders around the world. Eventually he reaches America. His daughter, now grown to womanhood, meets a young jazz band leader. They become friends. The heroine's father is engaged at a restaurant to play classical music. The hero applies for the position, too, offering to play jazz music. He is given a tryout and he is engaged with the result that the heroine's father loses his position. The young jazz band leader is heartbroken when he finds out that the man that had lost the position was the heroine's father. As an old musician and a composer, the heroine's father abhors jazz. This makes him dislike the young man, whom he forbids ever seeing his daughter again. The heroine, however, eventually makes him see the injustice he is doing to her by forbidding her to associate with the man she loves. He realizes his mistake and allows her to love him. The heroine and the young man "jazz" the heroine's father's old opera, and play it. By means of this opera the Chief of Police of Vienna is able to discover the hero's whereabouts. He sends his men to America and take the hero back to Austria. But the hero does not reveal to his daughter that he was taken back as a prisoner, to pay for his crime. William R. Neil directed it from a plot taken supposedly from the play by Fields, Rogers, and Hart. William Collier, Jr., is the young Jazz Band leader. Alice Day is the heroine. Johnny Walker, Mildred Harris, Arthur Conti, and others are in the cast. The sound reproduction is fair. (Silent values, fair.)

"She Couldn't Say No!" (100% T-D)

(Warner Bros., Feb. 15; syn. time, 70 min.)

The story has considerable human interest, and the acting of Miss Lightner is artistic, but if one is to judge by the temperament of the present-day picture-goers, it is doubtful if "She Couldn't Say No!" will be a riot at the box office. They prefer youth and beauty, with art if they can get it, but most certainly they do want youth and beauty, unless the story is extraordinarily strong, a thing this one is not; it deals mainly with racketeers and the love of the heroine for one of them.

The story shows the heroine working in a cabaret. She is in love with the leader of racketeers, who owned the cabaret. The leader (hero) is sick of his work and decides to go straight. He hears the heroine sing and is attracted by her singing. He makes up his mind to open a high class cabaret, and makes her an offer. She is happy to be with him. In time they make a success. A young society girl meets the hero. She is introduced to him. Soon she falls in love with him. He, too, falls in love with her. He tells the heroine, with whom he had always played fair, that he had fallen madly in love with the society girl. She impresses on him the danger of marrying a society girl, when his manners and his education did not befit him to marry her. He is made to see the danger and makes up his mind to give her up. He is arrested for a "job" he had done, but the society girl uses her influence and her wealth to get him out. The hero tries to forget the society girl but he cannot do so. The heroine is heartbroken. A wealthy man backs her up in a show and she makes a success. But she cannot forget the hero. While performing one evening a policeman informs her that the hero is in a hospital dangerously wounded, and that he is asking for her. She goes there and finds the society girl by his bedside. He is glad to see her. He soon dies. Upon her return to the show she learns that her real backer is the hero. This revelation leads her to believe that he had been loving her and goes on with the performance with a new spirit. She marries a young music composer, who loved her all the while and who stood by her through and through.

The story was written by Benjamin Kaye. It was directed by Lloyd Bacon. Chester Morris is the hero and Tully Marshall one of the racketeers, Sally Eilers, Johnny Arthur and others are in the cast. The sound is fair; while the words are clear, they are not crisp. (Silent values, fair.)

must remember that the sound of the steamboat whistle was real, just as if it is in real life.

As said before in these columns, bells, whistles, delicate inflexions of women's voices, the high notes of violins and piccolos, steam escaping, wind in trees, shots, explosions, and booms, cannot be reproduced from disc. But they can be reproduced from film, if the recording is done by the variable width process. For this reason, disc recording is not as desirable as film recording. And we do not mention the other troubles, such as needle jumping, danger of going out of synchronization, extra cost in the projection booth by the necessity of hiring extra operators, chances in error in shipment, express charges, necessity of inserting blank patches in breaks so as to preserve synchronization, and many others.

The best disc recording cannot give to sound the crispness that is given to it by film recording, for the simple reason that the high frequencies, on which crispness depends so much, are cut off. You can observe this best for yourself if you should happen to make the proper adjustment on a radio that has an arrangement by which some of the high frequencies or some of the low frequencies can be cut off. When music is played and the knob is turned so that the bass sounds may be heard, speech sounds dull.

It is natural for Warner Bros. to stick to disc recording. Their entire organization is geared up to handle films recorded by this system. But disc recording has outlived its usefulness. Their refusal to abandon it and to adopt recording on film, then, is equal to their shutting their eyes to progress. The exhibitors, however, should not be blinded by their obstinacy. It is to their interests that the disc should go, for only thus can the score charges, which exact millions of dollars from the exhibitors each year, be eliminated.

Stick to the disc and you will impoverish yourself, enriching Warner Bros. more; abandon it, and you will save (collectively) millions of dollars each year. Remember that the charge for score is just like the charge a gambling house makes for playing; the house gets it all in the end.

THE FREQUENT REQUESTS FOR SPEECH DATA

Frequently exhibitors are asked to speak before some organization and many of them appeal to me for data by which they could prepare their speeches. Some of them have even asked me to write their speeches for them.

I want to help every exhibitor in any manner I can. But physical limitations prevent me from doing so. If I attempted to do it I would break down in no time.

I am sure that those who ask me to write speeches for them do not realize how much work is required to put out this paper, even if it consists of only four pages. To review an average of eight or more pictures a week and to write the reviews for them, to hunt up material for editorials and to make sure that the information I get is accurate by asking here and there for additional information, and to write the editorials, to read proof and to make-up the paper, to answer the voluminous correspondence from subscribers asking one million and one questions—all these require so much time that very little time is left for recreation, which the body and the mind must have if it is to keep on working.

Most exhibitors get a nightmare when they are asked to speak about the motion picture industry before some organization when it should be a pleasure. There is so much material to use that, to make a speech at any time, and before any body, should require no effort.

The object of the exhibitor who is asked to speak should be to arouse the interest of his hearers in the plight of the independent exhibitor, to inform them that he is not responsible for the poor pictures he frequently shows. To accomplish this, he must acquaint them with the block and blind booking system. He must tell them something about the arbitration boards, as they used to function, and how Judge Thacher declared them as violating the antitrust laws. He must inform them that those who make moving pictures own many of the best theatres in the United States, in the important locations, and they make pictures to fill the requirements of these theatres and not of the theatres in the smaller towns. They should understand, then, why so much drinking is shown in the pictures, despite his protests. He must make them realize the big prices he has to pay for film, so that they might not think that every dollar he takes at the box office is profit. A theatre's business hours are limited. Those who go to the performances, therefore, must go during those short hours. This fact

makes many people think that an exhibitor makes land office business, when in truth he may not be making even expenses. But he must avoid telling them anything about "protection," lest they form the opinion that he does not show good pictures. Incidentally, he has a chance to make a drive for the Brookhart Bill S. 1003, which will, if enacted into a law, make block booking and blind booking unlawful.

The talk should not last more than fifteen minutes. A ten minute talk, in fact, is preferable. One can say many things in ten minutes. The belief that a speech must be long in order to be impressive is erroneous. If one has interesting material in his possession, he can make it longer. But frequently the talk becomes boring because the speaker is compelled, in order to make his speech a long one, to use uninteresting material. Let him remember that people are, as a rule, interested about themselves and not about others. He can arouse their interest and keep it only as long as he tells them things that may help them know how they can fight their own battles, using his experience as an example, or why they are seeing poor pictures in his theatre, even though they pay him good money for admission.

There are many other things he can deal with in his talk. The old copies of HARRISON'S REPORTS is full of valuable material.

THE VALUE OF MOVIE-TONE NEWS HAS SHRUNK BY MORE THAN 50%

Messrs. Courtland Smith and Jack Connelly are no longer connected with the Fox organization.

Because of the fact that these two men have made Movie-tone News what it is, or, to be exact, what it was, their resignation means something to those who contracted for Movie-tone News, particularly to those who signed for five years for it, for without them Movie-tone News can not be what it was, not even by fifty per cent. It is my belief, then, that from now on you will not be getting the quality of news you used to get.

In order for you to realize what the disconnection of these two executives from the Movie-tone News branch of the Fox organization means, let me say to you that it was Courtland Smith who organized that branch and brought it to the highest efficiency, making it possible for the Fox organization to exact higher prices for its News than many firms obtained for their features.

It was Courtland Smith that brought to Fox Sound-on-Film and developed it. It was Courtland Smith who had brought to Fox and developed "Grandeur" (wide screen) pictures. Fox himself admitted this when he said recently: "But for Courtland Smith the other companies would be now buying out Fox instead of Fox buying out other companies." And it was Courtland Smith that conceived and founded the Newsreel Theatre (formerly the Embassy) in this city. And to show how little faith Fox had in Courtland Smith's firm conviction about the success of such a theatre, he, that is, William Fox, did not visit it until three weeks after it was established and its success assured.

As to Jack Connelly, without him the attractive special features taken in Europe would not be possible. Courtland Smith and Jack Connelly worked for the Hays organization, the former in the main office, the latter representing Will H. Hays in Washington, D. C. Mr. Smith resigned and joined Fox. Shortly afterwards, he made an attractive offer to Jack Connelly, whose ability he knew. Mr. Connelly resigned and joined the Fox Movie-tone News organization, and was immediately sent to Europe.

The first feature for the Movie-tone News Mr. Connelly sent to America was Mr. Mussolini himself, making a speech. The picture was shown along with "Sunrise." But for the Mussolini feature, "Sunrise" would have died the death of a dog. It was that news feature that attracted most of the 800,000 Italians living in New York City, and sent the average weekly receipts for "Sunrise" to three thousand dollars when without it they would not have reached one thousand dollars. This feature Mr. Connelly followed with George Bernard Shaw, another good attraction. From then on, he shipped to America pictures of crown heads and of other prominent personalities in Europe. He made such connections there that there was not a court but was open to him. Frequently he was brought to the United States, too, whenever big events were about to occur.

With Courtland Smith and Jack Connelly out of the Fox Movie-tone News department, the Fox Movie-tone News is not, in my opinion, worth even half as much as it was before.

It seems as if Fox is determined to rule, and if he cannot rule to ruin his organization, regardless of how much he injures the interests of his customers.

HARRISON'S REPORTS

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COLOR IN MOTION PICTURES—Third Article

General information as to what the different color processes are and how they work may be of use to an exhibitor. It should help put him in a position where he can distinguish the advantages of some processes over others, and the progress made, either by the introduction of new processes or by the improvement of the old processes.

The list dealt with in this article is incomplete; it covers briefly only such processes as have been fairly well advertised or are in general commercial use.

It is my belief that the descriptions of these processes are correct, but since there is so much secrecy in the field, the purpose of which is to guard "trade secrets," the reader must accept the descriptions with some reservations. Besides, the field is still under development, the processes being improved or modified as a result of information gained by experimenting.

Harriscolor

Harriscolor is a two-color, or a three-color, process. In the two color arrangement the positives are single-coated, apparently with the surface image and depth image (the image close to the celluloid) each chemically toned to its appropriate color.

It is the belief that the third color is added by imbibition; i. e., by dye transfer from a dye-soaked relief.

Multicolor

Multicolor is a two-color Subtractive process. The positives are double-coated; that is, they are coated with emulsion on both sides, for the Blue image on one side, and for the Red image on the other. It uses a combination of chemical and dye toning.

A third color can be obtained by "selective transfer" to either side of the positive.

The camera arrangement is a simple "Bi-pack" method with the emulsion sides of the two negatives in contact with each other. The front negative is dyed so as to act as a filter for the negative in the back.

Photocolor

Photocolor is a two-color Subtractive process. The positive is double-coated. The silver images are converted into dye stuffs by chemical treatment.

Technicolor

Technicolor is a two-color Subtractive process. (A three-color arrangement is supposed to be in prospect.) The positive is single-coated. The images are printed into clear gelatine from dye-soaked matrices (imbibition process.) The matrix is of gelatine so treated and exposed as to absorb the printing dye in the shadows but not in the high lights. The process is something like lithography.

Vitacolor

Vitacolor is supposed to be the equivalent of a two-color Additive process. It is used just now only in amateur commercial work. At present the claim is made that it is available also for thirty-five millimeter pictures. The alternate frames of the negative are photographed through approximately Red and approximately Green screens or filters. It is somewhat similar to the old Kinemacolor, with this difference, that the gelatine in the filter shutter, instead of being Sectors of all-Red and all-Green colors, consists of a variety of colors related to Red, and to Green, each being in a group by itself.

Kodachrome

Kodachrome, developed by the Eastman Company, is a two-color Subtractive process, intended for 35-mm. use.

The camera uses twin lenses for the two images on long

shots, but adds a beam-splitter in front of the lenses to avoid poor registration of the images on close-ups.

The positives are printed from master positives on double-coated stock, and are therefore silver negatives. The silver images are used to harden the gelatine selectively, through the use of a special bleaching and hardening bath. The positives are then dyed with the appropriate color on each side by floating on dye solutions, the dye being absorbed most where the gelatine is hardened least.

WATCH YOUR STEP, MR. KENT!

At the convention of the Ohio Exhibitors, in Columbus, Mr. Kent assumed the leadership of the producers in their relations with the exhibitors.

His first move was to hold a meeting with the representatives of the Allied States Association, and this was applauded by this paper.

Since then, certain things have happened and certain things have been said, which caused doubt in our minds as to Mr. Kent's sincerity. It now appears that further meetings have been postponed for reasons that have not been explained. It is hinted that some question of law is involved and that Mr. Myers is to submit a brief showing that there is no legal obstacle to a resumption of negotiations.

If Mr. Kent, acting no doubt for the other producer-distributors, will refuse to call the representatives of the independent exhibitors to resume their negotiations for a just settlement of the industry's differences, giving as his excuse the decision by Judge Thacher, interpreting it in a way to show that such conferences are illegal, despite Mr. Myers' assurances that they in no way violate the letter or the spirit of the decision, then it will be the best proof that the 5-5-5 conferences were not sincere, and that they were called only because the producers felt that the Federal Courts would uphold the methods of coercion they had put into force for several years. It will prove also that Mr. Kent undertook to play a part unbecoming a gentleman.

In his brief, Mr. Myers will, as said, prove to Mr. Kent, and through him to the other producer-distributors, that there is no legal question involved in conferring with the representatives of the independent exhibitors for settling the producer-exhibitor differences. Certainly, Mr. Myers ought to know what he is talking about, for he, while in the Government service, prosecuted many Anti-trust Law violation cases. He knows so much about these laws, in fact, that had they listened to his advice last year they would not be in the predicament they are now in. At that time he told them that the entire arbitration system was conducted in violation of the Anti-trust Laws. One of them, Hiram Brown, of RKO, went so far as to laugh at Mr. Myers' opinion, proudly pointing out to the fact that the contract and the arbitration rules had been approved by the great law firm of Cadwalader, Wickersham & Taft, and therefore they could not be violating the law. But Judge Thacher's decision proved that Mr. Myers knew what he was talking about.

The disregard they showed for Mr. Myers' advice last year has cost them millions of dollars. Can they, therefore, afford to disregard it again? Mr. Myers is the one person in this industry equipped, because of training and experience, to decide such questions for them. If he is ready to proceed with the negotiations and they refuse to go on with them, you may be sure that they are prompted to refuse, not by considerations of law but by bad faith.

Mr. Kent ought to think about his own reputation before letting the other producers, for whom it seems he was acting, back down.

"Roadhouse Nights" (100% T-F&DN)*(Paramount, Feb. 15; syn. time, 69 minutes)*

This is the second picture that has been produced in the East by the distinguished director, Hobart Henley, the first one having been "The Lady Lies," one of the best pictures produced since the voice was adopted in pictures; and if one is to judge by the quality of this one, one is forced to come to the conclusion that it will not be the last one, for "Roadhouse Nights" is a rare melodrama. While it is tense melodrama, having to do with murderous bootleggers and the rest, one is kept in roars all the way through, thanks to the finished direction and to the good acting of the cast, particularly of Charles Ruggles, inimitable in comedy roles. One other distinguishing characteristic in this picture is the fact that there is no gun display, no dead bodies lying around, and hardly any drinking. The use of guns, the killings and the drinking are done chiefly by implication. Even the arrest of the villains in the end is done by implication. One does not see the officers of the law pouncing upon their victims and putting the hand cuffs on their hands. Yet one knows that they were there, and that they put the handcuffs on the violators of the law. The audience at the Paramount, where the picture was shown, was kept breathless, and at the same time was made to laugh heartily; they roared at times. They showed what they felt within them when they applauded the picture heartily at the close, although the performance that I attended was in the morning, when people are not, as a rule, in mood to become exalted by anything.

The story deals with bootleggers and newspaper reporters. A representative of the "Chicago Times" is sent to investigate a certain Inn, in a Chicago suburb. Because he had learned too much about the bootleggers and was about to "spill the beans" to his editor over the telephone, the leader murders him and casts his body into the lake. The editor receives information that his reporter had got drunk and sends the hero (Charles Ruggles) to investigate the case himself. At the Inn the hero meets the heroine, who was a sweetheart of his when they were school children. When she hears of his mission she, realizing the danger he was in, has him "doped" by one of her associates (Jimmy Durante) and put on the train, unknown to the bootlegger leader, whose woman the heroine was. When the hero regains consciousness he alights from the train and returns to the Inn. The heroine is compelled to acquaint him with the danger he was in, and as she did not like her work they run away in her machine. The villain becomes informed of it and speeds after them and overtakes them. The hero poses indifference; he pretends that he is intoxicated and that the heroine was taking him to the station to catch the train. He orders them back. The hero, still pretending indifference, asks permission to telephone to Chicago to give his editor a piece of his mind for having discharged him. While talking to the editor he pretends that there was a bad connection and was calling down the telephone operator when in fact he, by using his ring, was telegraphing to his editor, by use of the Morse code, the fact that the other reporter had been murdered by the bootleggers and that he was cornered by them, giving instructions what to do to rescue him. The editor informs the police authorities, who rush to the Inn and catch the bootleggers by surprise. The hero telephones his story to his editor, giving due credit to the heroine, whom he had decided to marry.

The story has been written by Ben Hecht. Helen Morgan, Fred Kohler, Jimmy Durante, Eddie Jackson, Tammany Young and others are in the cast. They all do good work. Jimmy Durante, however, stands out with his good work. The sound reproduction is the best heard in any Paramount picture so far produced.

"Personality" (100% T-F&DN)*(Columbia, Feb. 18; syn. time, 65 minutes)*

A good program picture. The theme is too much mother-in-law. The mother objects to her daughter's marrying a clerk (hero) when the hero's employer himself, a wealthy man, wanted her as a wife. But she marries him because she loves him. The hero's salary is so small that the two can hardly make the two ends meet. And to make matters worse, the heroine's mother was of a grabbing disposition—she would take from the hero's pantry anything she wanted. In desperation, the hero tries to bluff his way to a high-salaried position; by making some big business people believe that he was of great value to them, he is engaged at a big salary. But his bluffing is found out when he, in carrying it out, pretends that he had started negotiations with a big buyer while the buyer, whom he did not know, is

present. He is discharged forthwith. But the advice he had given his employer about holding on to a piece of real estate for more money proves valuable; his employer holds out and sells it for the price the hero had suggested, netting himself a big sum over the sum he would have made had he sold it at the price originally offered him. The ex-employer seeks and finds the hero and offers him his old position at a big salary.

There is considerable comedy in the picture, which retains the spectator's interest well. The picture has been directed by Victor Heerman. No credit is given to any author, even in the introductory title of the picture; and as no author was given in the literature it cannot be declared a substitution. Sally Starr is the heroine. Johnny Arthur the hero, Blanche Frederici the mother-in-law. The sound reproduction is good. (Silent values, good.)

"The Vagabond King" (100% T-F&DN)*(Param., March 15; syn. time, 1 hr. and 45 min.)*

An excellent entertainment. It is all in color, having been photographed by the Technicolor process, and although its dramatic values are not so strong as are those in "The Rogue Song," the MGM all-color production, its color work is the finest that has so far been seen in moving pictures. The close-ups are all sharp, just as are the medium-distance shots. The long shots, too, are fairly sharp. The grain fault is not so pronounced as it is in the average color picture. The plot has been founded on Justin Huntly McCarthy's novel, "If I Were A King," which was made also into an operetta. The talking version, however, is a mixture of romance and singing, mostly romance. Mr. Dennis King takes the leading part in the picture just as he took it in the operetta. His singing is very good, although it does not come quite up to the standard of that of Lawrence Tibbett. There is action, and there is life in "The Vagabond King." As a result, the interest is held pretty tight all the way through. The beauty of some of the scenes can hardly be described. It is owed to melodious singing, to the dramatic tensiety of the situation, to the good acting, and to the enchanting color work.

The story deals with the hero, king of the Paris beggars, who, while passing by a church, notices some thugs attacking a beautiful woman (heroine). He attacks the thugs, beating them all, and saves the heroine from harm. The heroine is thankful. Her beauty so enchants him that he follows her and learns the place of her residence. The King of France, in order to find out for himself what his people had thought of his reign, goes incognito to the place where the beggars and others congregated and made merry with wine, women and song. There he sees the hero, king of the beggars, making merry and being lionized by his followers. The hero approaches the King and opens up a conversation with him. He tells the King of France what he would do if he were a King, and the King has him drugged and brought to the palace. He orders that he be shaved and dressed in the best of clothes and the title of Count be given him. When the hero awakes he thinks he is dreaming. He is brought before the King and is told that his wish is about to be fulfilled, but at the end of a week he will be executed for having said mean things against the King of France, unless he wanted to reject the bargain and to go back to the gutter, where he came from. At that moment the beautiful woman he had rescued from the thugs passes by; she was the niece of the King. Her sight induces him to accept the bargain; he wanted to be near her, even for so short a time as one week. (Instead of being made a King, however, he is made Commander of the King's troops.) The Duke of Burgundy is at the gates of Paris threatening the city. The hero, with his beggars as soldiers, and with the help of the few soldiers the King had, attacks the Duke and defeats him, freeing Paris from danger. The last day of grace approaches and the King prepares the guillotine for the execution of the hero. But at the last minute the heroine rushes up to the scaffold and, proclaiming her love for the hero, asks of her uncle that she be hanged in his stead. The King, fearing a revolution amongst his people were he to execute the hero, pardons him.

Jeanette MacDonald is the heroine; her part does not give her as much opportunity to demonstrate her talents as it gave her in "The Love Parade." But whatever she does, she does it well. O. P. Heggie, as Louis XI, stands out; the humor he injects into his part is charming. Warner Oland is the villain of the piece. Arthur Stone, Lillian Roth, Thomas Ricketts, Lawford Davidson and others are in the cast. Ludwig Berger has directed the picture. The sound is good. (There will be no silent version.)

"Men Are Like That" (100% T-F&DN)*(Paramount, March 22; syn. time, 59 minutes)*

This picture has been founded on George Kelly's "The Show-Off," which was produced as a silent by Paramount a few seasons ago, with Ford Sterling in the leading role. Although it has been produced well, it is not nearly as good as the silent version. Hal Skelly, who appears in this version, is negative. He does not awaken any sympathy at any time. When the picture is over, in fact, one hates him. In the silent version, Ford Sterling's personality aroused the pity of the spectator, if not his sympathy. When the picture was over one felt sorry for him but did not hate him.

The story deals with a fourflusher, whom the heroine marries against her mother's objections. Although she continues loving him after their marriage, their life is not happy, because he earns only a small salary and they have a hard time making both ends meet. In addition to his incompetence, he is also of an interfering nature; without the knowledge of his young brother-in-law, he calls on a big business firm that was negotiating for the young man's patents and, by posing as his authorized representative, demands one hundred thousand dollars, an amount which was twice as big as the one they had offered for the patents, and a royalty on the profits besides. The business people are incensed at the audacity of the young man's representative and call the deal off. The hero returns home downcast, in full realization of the harm he had done. But soon a representative of the firm arrives with a check for the amount asked by the hero, to bind the deal with. The young man is naturally pleased at what he had thought, the hero's business ability and everybody is happy.

Success brought by the interference of a blundering idiot is not, of course, a new idea in pictures. But it does not always ring true. In this instance, the hero's success in the end is impotent to offset the unpleasant feeling one forms against him, who acts like an idiot all through the story.

Frank Tuttle directed it. Doris Hill, Charles Sellon, Clara Blandick and others appear in it. Miss Blandick runs away with the picture. The sound is fairly good. (There will be no silent version.)

"The Other Tomorrow" (100% T-D)*(First Nat., Feb. 9; syn. time, 63 minutes)*

The production part of this picture is excellent: The direction is skillful, the acting artistic, and the lines the actors speak are well written and understood easily. But the picture is not a pleasing entertainment, for the reason that the action is unpleasant. The heroine's husband is presented as an unreasonable fellow. While he had all the rights in the world to request of his wife not to have anything to do with the hero, because of the fact that her association with him gave rise to gossip, which hurt his pride, the way by which he asserted such rights, his unwillingness to listen to reason, and his cruel conduct toward the heroine, cause the spectator, not only to condemn him, but also to despise him. The fact that the hero had acted in an exactly opposite way is impotent to offset the unpleasant feeling created by the acts of the heroine's husband, because such conduct of his is negative; he is taking not enough active part in the story to bring about a change of feeling:—

The heroine marries a young man of a good family, giving up the hero, with whom they were sweethearts. After a year in Europe they return home, a plantation in the South. The husband is jealous because of the gossip among the town folk as to the friendship between the hero and the heroine. The husband overhears some of the gossip and orders his wife never to talk to the hero again. He calls on the hero, too, and demands that he never again speak to his wife. The hero, in order not to create a scene that would reflect on the heroine, an innocent person, bears the insult bravely. The heroine, unable to stand the husband any longer, leaves him. The night was stormy and her machine becomes stalled in front of the hero's house. She seeks shelter within. The hero shudders at the thought of the gossip that would be created if it ever became known that she had spent the night at his house. The husband hears of it and files papers for divorce. The hero decides to pound sense into his head and goes to his house to do it. The husband meets the hero with a gun in his pocket. But before he had a chance to shoot, the sheriff, who had warned the husband not to do anything rash, shoots and kills him, thus saving the life of the hero. Hero and heroine marry.

The plot has been founded on the story by Octavus Roy Cohen. Lloyd Bacon directed it. Billy Dove is a charming

heroine; her acting is artistic. Kenneth Thompson is the husband, and Grant Withers the hero. (Silent values not better than sound values.)

"Loose Ankles" (100% T-D)—with Loretta Young and Douglas Fairbanks, Jr.*(First National, Feb. 2; syn. time, 65 minutes)*

This amusing comedy is spoiled by vulgar slapstick and rough house scenes in the cabaret, where the heroine's two wealthy spinster aunts, in an effort to save the heroine from being caught in the raid her uncle had planned, take two gigoloes as escorts, and proceed to get drunk. Ethel Wales merely sings and cries but Louise Fazenda wrestles with her companion all over the floor in a most undignified manner, and both return home in a pitifully disheveled condition. But it should prove a good entertainment for the rough element.

The opening scenes, where the heroine learns that she will inherit her grandmother's money if she will not have caused any scandal and if she will have married the man of whom her aunts and uncle approve, and her efforts to break the will by having herself compromised, are laugh-provoking. There is an entertaining circus act in the cabaret. The romance is interwoven interestingly. Loretta Young is charming as the heroine who does not relish the idea of being forced to marry against her wishes. Douglas Fairbanks, Jr. is pleasing as the shy gigolo who takes the unscrupulous job of trying to compromise the heroine because he is broke and jobless, only to fall in love with her and abandon the job. Eddie Nugent, Norman Selby and Raymond Keane are the escorts who are hired to dance with woman patrons of cabarets. Those sterling comedienne, Miss Fazenda and Miss Wales, as well as Daphne Pollard, furnish most of the comedy aided by Otis Harlan as the heroine's stern uncle, who, with his sisters, does everything he can to prevent the heroine from breaking the will and cause them to lose their share of the fortune. Inez Courtenay is pleasing as the heroine's cousin, willing to help her break the will.

The stage play of the same name by Sam Janney furnished the plot. Ted Wilde directed it from the adaptation by Gene Towne.

The sound is well recorded. (Silent values as good as the sound.)

"Chasing Rainbows" (100% T-F&D)*(MGM, Jan. 10; syn. time, 99 minutes)*

Mediocre! The trouble with it is the fact that the hero is a man without any character. For instance, he falls in love with one girl, and after she leaves him to go with some other man, he falls in love with another. The process is repeated until he makes the heroine, his partner in the act, in a travelling show, believe that he had become aware of his weakness and that he would never again allow himself to make the same mistake. He tells the heroine that he now realizes that it is her whom he loves and offers to marry her. Shortly afterwards, however, the woman he had been engaged to once, but with whom he had broken his engagement because he had caught her in the arms of another man and had heard her say things that proved to him she was unfaithful, cries on his shoulder and once again he believes her. So, instead of marrying the heroine, he marries this woman.

In the long run he again gets evidence of his wife's infidelity and he breaks with her for good, marrying the heroine, but his having done in the end what he should have done in the first place does not change the antipathy in the spectator into sympathy; he forms his opinion that the hero is a cad and despises him and no relenting on his, that is, the hero's, part can change the opinion of the spectator. Mr. King had taken a similar part in "Broadway Melody," but in that picture he had not been shown as utterly ungrateful. The picture has its moments of dramatic and of comedy appeal, but the slow spots are so many that one is bored to death at times, wishing that the whole thing be over quickly.

The plot has been founded on a story by Bess Meredyth. Charles F. Reisner directed it. Jack Benny, George K. Arthur, Polly Moran, Gwen Lee, Eddie Phillips, Marie Dressler and other players are in the cast. Miss Dressler contributes considerable comedy. Polly Moran, too, provokes comedy. But in the last part of the film these two actresses appear as intoxicated. This does not elevate the picture at all. The intelligibility of the words is pretty good. (Silent values, mediocre. Silent length not yet determined.)

WANTED—A LEADER!

There are unmistakable signs that the organized ranks of the producers are disintegrating. According to an announcement in a trade paper, Warner Bros. and First National are about to withdraw from the Hays organization. A rumor persists that also one other big firm is about to withdraw.

Whether Warner Bros. and First National as well as the other firm go that far or not, it does not matter; the fact is that, according to all evidences, there is a growing spirit of independence among the producer-distributors, and that they are no longer bound to the Hays organization as they were before.

The reason for the changed sentiment is obvious. The existence of the Hays organization was owed to the arbitration system and to whatever services its head could render politically. But now things are different; Mr. Hays cannot obtain any favors from public authority (he is not welcomed in such quarters) and his arbitration system has been declared unlawful.

Nor can he be of any service to them for creating a friendly sentiment among the church people; for he, by his vacillating attitude in matters that concern the morality of motion pictures, has antagonized them to such an extent that the organizations representing many of them have broken relations with him.

And he cannot expect to accomplish anything among the independent exhibitors either, for the rough treatment he has given them by his film boards of trade and his controlled arbitration boards have driven them to a leadership more capable than his own, and politically more influential.

Another reason is the fact that he has played favorites among the members of his own organization, alienating those that were discriminated against.

Knowing his inability to serve the producers any longer, Mr. Hays is seeking to save his face by standing aloof at a time when matters of gravest importance are crying aloud for settlement. Never was this better illustrated than lately—in the crisis precipitated by Judge Thacher's decree. The Court plainly intimated that the leaders of the industry should work out a standard contract and a voluntary arbitration system that would be in harmony with the law. But Mr. Hays, instead of staying here, where he is needed most, chose to go to the Coast, preferring to issue many "Don'ts," that is, rules instructing the producers what they should not include in pictures, even though he knows very well in advance that the producers will pay little attention to them—just as little as they paid to the "Don'ts" adopted at the Trade Practice Conference. In contrast with his leadership, or, rather, with his lack of leadership, the forces of the exhibitors, under the leadership of Abram F. Myers, are marshalled and ready to go.

It is high time that the producers chose a leader who can lead. Such a leader should have ideas and ability to carry them out; deal openly, candidly and squarely with all persons, whether connected with the industry or not; be acceptable to the public authorities with whom he must deal in order to get for the industry the consideration it deserves; know the law and be animated by a sincere desire to keep within its bounds.

Can this great industry any longer be satisfied with a leadership that has fallen short of these qualifications?

JUDGE THACHER'S PROMOTION AND ITS MEANING

U. S. District Court Judge Thacher, author of the famous decree outlawing compulsory arbitration in this industry, has been appointed Solicitor General of the United States, succeeding Charles Evans Hughes, Jr. This constitutes a clear recognition by the Government of Judge Thacher's attainments and an approval of his judicial record, the outstanding feature of which was his forceful decision in the Arbitration Case.

The office of the Solicitor General is a great honor, the highest a lawyer can receive. The Solicitor General represents the interests of the Government in the highest court of the land. As such, Judge Thacher will be on hand in Washington to see that justice is done when the producers appeal the Arbitration Case to the Supreme Court, if they should ever do so.

FOX SUBSTITUTIONS

A kind-hearted friend has sent me anonymously a set of the latest Fox Work Sheets, printed January 16th.

I notice in these Work Sheets that an attempt is made to hide several substitutions. For instance, up to January, Fox had advised the exhibitors that the title of "Internation-

Revue," listed as No. 105, was changed to "Hollywood Nights," "Tonight's the Night," "What a Break," "Fast Workers," and finally "Let's Go Places." But in these Work Sheets production No. 105 resumes its original title, "International Revue," and "Let's Go Places" is attached to No. 142, displacing "Black Diamond."

But "Let's Go Places" cannot be "Black Diamond," for the reason that "Black Diamond" was described as follows: "All Talking, musical circus story with Louise Dresser, Helen Chandler, Joseph Wagstaff, Richard Keene, Dixie Lee, and the lone 'Black Diamond,' Stepin Fetchit"; whereas "Let's Go Places," which has already been finished, production of it having been started November 9, has been described in Fox literature as follows: "A riotous tumeftul, diverting story of life and night-life in the screen capital. Authentic and intimate views of the real Hollywood. . . ." It has an entirely different cast. It is a substitution and you don't have to accept it.

"Happy Days," No. 117: The original title of this picture is supposed to have been "The New Orleans Frolic," later changed to "New Orleans Minstrels" and Fox Minstrels." But in the original Work Sheet it was described as follows: "The screen's first minstrel show, with the laughs and tears of river troupers strutting their stuff on shipboard and at the opera house—with William Collier, Walter Catlett and Walter Weems as endmen; George McFarlane as interlocutor and baritone; Joseph Wagstaff, David Percy, Richard Keene, Sue Carol, Dixie Lee and 50 Creole dancing beauties. Music by De Sylva, Brown and Henderson, Walter Donaldson and Edgar Leslie, L. Wolfe Gilbert and Abel Bar, and others. Directed by Norman Taurog. Story by William Collier and Walter Weems." The story of the finished product, which is being delivered as "Happy Days," however, was written by Sidney Lanfield and Edwin Burke, and was directed by Benjamin Stoloff. It is a star and director substitution and you are not obligated to accept it.

"The Golden Calf," Production No. 107, which was changed to "American Beauty," is now "Unknown Beauty." "Playmates," No. 108, has been changed to "High Society Blues."

"Cisco Kid," No. 124, has been named, "Arizona Kid."

"Budapest," No. 133, has been named "One Mad Kiss."

"It Might Have Happened," No. 139, is now "Born Reckless."

There are some more changes. All these will be mentioned when the pictures with the new titles are released.

The Fox Film Corporation bears watching closely for substitutions more this year than ever, for it is my belief that shortage of money may force them to make many changes of stories, stars and directors.

THE REASON WHY WARNER SHORT SUBJECTS ARE NOT GIVEN DEFINITE RELEASE DATES

Warner Bros. do not, as you must know by this time, give their short subjects definite release dates.

The reason for this is not difficult to guess; apparently they want the subject that was released two years ago to sell as fast as the subject that has been released one week ago, and to bring as high a price.

Exhibitors that have been playing Warner Bros. short subjects since the latter started to put them out or, at least, for one or two years, are not affected by this policy of Warner Bros. very much, because they play the short subjects as fast as they are released. To them it makes no difference what release date they bear on paper. The matter differs, however, with exhibitors who either have never played Warner Bros. shorts and want to book them now, or have stopped playing them for several months and want to resume playing them. To them it means this: If they should happen to play a subject that was first released, say, six months previously, many of his patrons may have seen it in some other theatre and may come to the conclusion that they are playing old pictures.

If you want to contract for Warner Bros. short subjects, bear this in mind. Otherwise it may cost you considerable money from loss of prestige.

Even if you are an old Warner customer, you should insist upon their setting release dates on their short subjects. You will then be in a position to know what you are getting for your money.

Warner Bros. should be made to realize that the days when they sold a tennis picture and delivered a coal-mining picture, or a modern society drama and delivered a blood-and-thunder melodrama of the XIV. Century, are gone forever.

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No. 10

The Status of the Copyright Protection Bureau

As a result of the intense activities of the representative of THE COPYRIGHT PROTECTION BUREAU in Michigan, Mr. H. M. Richey, Secretary of Motion Picture Theatre Owners of Michigan, prints an article in THE LOWDOWN, the organization's house organ, warning the exhibitors of his territory of the consequences to them from holding over of pictures, or from showing them in theatres not holding a contract for such pictures. He states that in the last several weeks the exhibitors of Michigan have paid thousands of dollars for violations of this character in settlements out of court, and that they are destined to pay several thousands more.

Mr. Richey states that his office has not approved and will never approve contract violations of this kind, even though the exhibitors involved may have a verbal understanding with the exchangeman about either holding over his film or showing it in another theatre; for he feels that, since the contract explicitly states that no verbal agreements are part of the contract, they should refrain from entering into such understandings.

"But, Mr. Silverberg's methods of handling the matter," says Mr. Richey, referring to the Michigan representative of the Copyright Protection Bureau, "is not commendable, nor is Mr. Hess's attitude. Exhibitors are called in and told that these violations have occurred and that the cost will be \$250 per violation, whether the exhibitor held over a feature or a newsreel. Exhibitors are even denied the courtesy of being shown exactly what the actual 'Heinous' offenses are that he has committed. The refusal to lay his cards on the table to show the true state of affairs is grossly unfair on the part of the Bureau's representative and makes one infer that the entire set up is closely akin to a 'racket game.' What justification there is for such procedure is hard to recognize when the courts are always required to state in detail the bill of complaint in every suit. Settlements that have been made in every instance have been most excessive.

"Exchange managers have many times acquiesced in allowing exhibitors to buy for one day and hold for two, knowing fully well that they could not get by the New York office with the price for one day, even though it was all the theatre owner could economically pay.

"In other words, in many of these hold-over cases the exhibitor is not the only one at fault. But he is the one who is being given the spanking. The Copyright Protection Bureau is hewing to the line and making the exhibitor pay regardless of the equities involved. If this kind of policy is O. K. for them it is right also for the exhibitors. The strange part is that when the producer is at fault he wants to compromise; when the exhibitor is at fault he must pay. . . ."

It is, indeed, strange that the activities of the Copyright Protection Bureau should have been intensified since Judge Thacher rendered his decision in the arbitration case. It seems as if the producers have decided to do this as a sort of reprisal against the exhibitors. The fact that the Bureau has centered its attention on states that are affiliated with the Allied States Association, particularly in Michigan, Minnesota, and Texas, the exhibitor leaders of which have taken the most active part in the Allied councils, is taken by this paper and by many prominent independent exhibitors as a proof of it.

HARRISON'S REPORTS has no doubt that the same influences that have brought about the discrediting of Mr. Hays and of his regime, and that have made Mr. Hays plug his ears to suggestions of sincere people, are again at work. They are the influences of people who want to retain their jobs, regardless of what havoc they may wreak upon the industry.

Heretofore HARRISON'S REPORTS has refrained from

treating with the activities of The Copyright Protection Bureau; like Mr. Richey it feared lest some one think that it is encouraging bicycling or holding over film. But since those that compose this Bureau have seen fit to answer with bitterness the victory of the exhibitors in the courts, and since their activities have been characterized ruthlessly by an exhibitor leader of Mr. Richey's standing, HARRISON'S REPORTS feels it is its duty to lay before the independent exhibitors such facts as will enable them to protect their interests from such ruthlessness.

What is the Copyright Protection Bureau? How does it derive its income? What is its legal status?

It has been stated in these columns before that the Copyright Protection Bureau is an organization created by the members of the Hays organization for the purpose of stamping out the evil of bicycling or of holding over of film. But also distributors that are not members of the Hays organization have been invited to join it. I believe, in fact, that every distributor that belongs to the film board of trade is a member of this Bureau.

The monies collected from the exhibitors in the form of fines or of settlements are its income. The check is made out by the exhibitor to the distributor. When the distributor receives it, he endorses it and turns it back to the Bureau. The salaries of its officers and of its investigators come from such funds. From this you will see how natural it is for the promoters of this Bureau to work up cases: the more cases the more money in the treasury. In the old days, laws used to be enforced this way, but it was found that the system led to abuse; therefore, it was discontinued in all enlightened states. It has now remained for Mr. Hays to revive it in this industry.

The head of the Bureau is supposed to be Gabriel Hess. Mr. Louis Nizer, secretary of the New York Film Board of Trade, is its counsel. A Jack Levine, whose office is at 125 West 45th Street, New York City, is the general supervisor. I don't know his exact title, but I do know that he is in charge of operations. Since all these are employees of the Hays organization, however, its real head can be none other than Hays himself. And the best evidence of it is the fact that the Bureau could not carry on its operations without his approval.

The Copyright Protection Bureau is not incorporated; therefore, it has no legal standing. In other words, none of those connected with it can bring a suit against an exhibitor, criminal or civil, on the strength of a violation of the copyright law, unless he can produce a written assignment of the right of action from the owner of the copyright. It is my belief, in fact, that he cannot demand even a settlement.

If the representative of the Copyright Protection Bureau should call on you to demand a settlement for a breach of contract, demand of him to show you an authorization from the owner of the copyright. So far as an action for the statutory penalty is concerned, only an officer of the film company, authorized by the board of directors, may bring it. Otherwise he lays himself personally liable for false arrest and malicious prosecution.

In the event that an action for penalty is brought against you, have your lawyer subpoena: Jack Levine, 125 West 45th Street; Louis Nizer, 1560 Broadway; Gabriel Hess, and Will H. Hays, 469 Fifth Avenue, New York City, as well as the President, General Manager, and General Sales Manager of the company that should bring the action; also the heads of all the other companies that belong to this Bureau: Adolph Zukor, Jesse L. Lasky, B. P. Schulberg, for Paramount-Famous Lasky; William Fox, Winfield Sheehan, and James R. Grainger, for Fox; Nicholas Schenck, Felix Feist, and Louis B. Mayer, for Metro-

(Continued on last page)

"Let's Go Places" (100% T-F&D)*(Fox, Feb. 2; synchronized time, 73 minutes)*

A good comedy. It is entertaining. Its action revolves around a wide-awake press agent, who induces the hero to go the Coast with him with a view to entering the movies. Believing that an extraordinary name will land him a job easier, the press-agent induces the hero to change his name from Adams to Dubonnet. But this leads to complications for that name belonged to a famous French tenor. A friend of the French tenor, expecting his arrival, rents a beautiful house and hires servants. He sends the chauffeur to the railroad station to receive him. For some reason, however, the tenor was delayed arriving and the hero is taken for the real Dubonnet and is invited to the house. On the train, the hero had become acquainted with the heroine, a famous motion picture actress. She had not disclosed her identity to him but he had learned of it at the station, where friends of hers received her. Through the efforts of the heroine and through his assumption of the name of a famous person, the hero is able to obtain a position as a moving picture actor and to make a great success. The real Dubonnet arrives and the hoax is exposed. It comes to light, however, that the name the hero had assumed was his mother's family name, and that he was related to the famous Frenchman. The Frenchman is proud to have so popular a nephew. And so is the heroine.

A. Dennison wrote the story, and William Wells the scenario and the dialogue. Frank Strayer directed it. Joseph Wagstaff, Lola Lane, Sharon Lynn, Frank Richardson and others are in the cast. The words are clear. (Silent values, good.)

"A Lady to Love" (100% T-F&D)*(MGM, March 8; synchronized time, 91 minutes)*

Terrible. None of the characters does anything sympathetic. For this reason Sound, which is a blessing, becomes a curse in this instance. The director took advantage of it to make the picture a Babel. The noises, made by the talkative gesturing Italian characters, make one wish that Sound had never been invented. Aside from the fact that the noises made by the characters prove detrimental to the picture, the story itself is "terrible." It is a sex play pure and simple, most of the action unfolding in such a way as to keep in the mind of the spectator the fact that the heroine had proved unfaithful to her husband, and that she feared lest some day he learned about her indiscretion. Besides this defect, there is lack of sympathy for any of the characters. The plot has been founded on the stage play "They Knew What They Wanted," which Will H. Hays has banned, but which has been put into pictures twice, as if to show to the world that the producers do not give a cent for his interdictions. It is a story that should have been left out of the screen, even without any banning from Mr. Hays.

The story shows the hero, an Italian, owner of a vineyard somewhere in California, offering to the heroine by mail marriage. He had seen her once in a restaurant in San Francisco, and had become fascinated with her beauty. But because he was old and somewhat ugly, he encloses in his letter the photograph of his nice looking young protege. The heroine, seeing a chance to escape drudgery, accepts the proposal and taking the train goes to the hero. When she reaches there she is shocked to learn from the original of the photograph that the man who had offered to marry her was not he. The hero, while going to the station to meet his future wife, has an accident in which both his legs break. He is brought home. The heroine decides to leave but the nice looks of the protege make her change her mind. She goes through with her promise and marries the temporarily crippled hero. That night, however, she surrenders herself to the protege. The following morning she regrets her indiscretion and determines to devote all her energies and her love ministering to the wants of the hero, hoping to forget the protege. The protege leaves but returns a few months later. She tries to avoid him and orders him to leave. But he, resenting her conduct, decides to remain. He does all he can to remind her of her indiscretion with him. Unable to bear it all, she tells the hero about it and then decides to leave him. The hero is shocked at first but he begs her to stay because he loved her; he promises to forgive and forget. The protege, seeing that the two had made up, leaves them for ever.

The direction is by Victor Seastrom. Vilma Banky has a decided foreign accent, but her talk is clear. Edward G. Robinson is the Italian, and Robert Ames the protege. The lines are clear. (Silent values as poor as the sound values.)

"Song of the West" (100% T-D All Color)*(Warner Bros., March 15; time, 77 minutes)*

Despite the lavish expenditure of money, "Song of the West" is not a good entertainment. Even the public seems to have become aware of the fact if one is to judge by the slim crowds that are attending its two day performances, at the Warner Theatre, at advanced prices of admission. The picture is all-color. The color work is poor. In the long shots, the objects are dull. And so are they in the medium distance shots. In the close-ups the photography is tolerable, not ideal. The grain is too pronounced, and there are red fringes on the outline of the objects in many scenes. The story is unsympathetic; the hero is shown falling in love with the woman (heroine) his chum had been loving and marrying her. His chum, an officer of the United States Army, had risked being court martialed to do him a good act. Under the circumstances it is difficult for the spectator to feel sympathy for the hero and to take an interest in his fate. The fact that the hero had turned into a gambler serves to alienate the spectator's sympathy still more.

The action unfolds in the pioneer days of the West, during the trip of a caravan from the East to San Francisco, and later in San Francisco itself, in its gambling dens and along its vice-infested water fronts.

The stage musical play, "Rainbow," has furnished the plot. The picture has been directed by Ray Enright. John Boles is the hero, and Vivienne Segal the heroine. Matie Wells, Sam Hardy, Rudolph Cameron, Eddie Gribbon and others are in the cast. The sound is poor in spots, fair in other spots. (Silent values, mediocre.)

"Only the Brave" (100% T-F&D)*(Paramount; March 8; syn. time 68 min.)*

Pretty good! It is a civil war story, in which the hero is shown undertaking a mission the outcome of which was sure death. He undertook to cross the Confederate lines and to be caught with certain papers. These were false and were designed to mislead the enemy. But because he, having found the girl he loved in another man's arms, did not care to live any longer, cheerfully goes to his mission. He arrives at the home of the heroine, in Virginia, and reports to the commanding officer of the Confederate forces as being a staff officer, carrying dispatches to some officer in the front. In order to make his capture sure, he offends the heroine, calling her a heartless coquette, a woman who leaves one man to flirt with another. Although her feelings are wounded, the heroine is fascinated by the frank and abrupt manner of the hero and when the suspicion that he is a spy is aroused she tries to hide him, much against the hero's wish. The hero realizes that the heroine is not a heartless flirt but a real woman, and makes up his mind to escape so that he might live for her, for he learned to love her. But he is caught and is taken out to be shot when the Union forces, however, arrive and save him.

The picture has been produced well. There is suspense in several situations and no little comedy. Most of the comedy comes from the hard luck the hero has in his efforts to lead the Confederates to suspect him as a spy. The plot has been founded on a story by Keene Thompson, Frank Tuttle directed it. Gary Cooper is the hero, and Mary Brian the charming heroine. The sound reproduction is good. (Silent values, good.)

"Hello, Sister" (100% T-F&DN)—with Olive Borden*(Sono Art-World Wide, Feb. 11; running time, 70 min.)*

A good picture for neighborhood programs. While the story is not unfamiliar, it is so entertainingly directed and so well acted that it holds the interest all the way through. And it unobtrusively points a lesson to the wild younger generation—that it is better to live a life of usefulness than to waste it in riotous dissipation. It is interspersed with humorous dialogue and laugh-provoking situations as well as mild thrills.

Olive Borden is excellent; Lloyd Hughes is pleasing. Others in the cast are George Fawcett, as the grandfather, Rodil Rosing as the heroine's housekeeper and companion, Norman Peck, as the other sweetheart, Howard Hickman as the family friend and lawyer and Wilfred Lucas as the go-getting parson.

The magazine story "Clipped Wings" by Rita Lambert furnished the plot. Walter Lang directed it under the supervision of James Cruze. The sound is well recorded. (No silent version.)

"Vengeance" (100% T-F&D)*(Columbia, Feb. 22; synchronized time, 76 minutes)*

An excellent program picture, well directed and acted. What holds the interest in what is unfolded is the fact that the hero is shown to be a he-man; although he is in love with the heroine, who is married to the villain, yet he will not take even the least advantage of the situation. On the contrary, he does everything he can to make the villain realize the folly of his conduct. There is suspense in many of the situations, the most suspenseful one being that which shows the African natives in revolt and preparing to attack the villain to kill him for having killed one of their members unprovokedly, and the hero rushing to his rescue. The sound has been well recorded; as a result of it the lines are clear.

The story shows the villain taking his wife (heroine) and going to Congo to represent his company there in collecting ivory. The hero, who was to be relieved by the villain, tells the villain that he had made a mistake to bring a white woman there. But the villain resents his advice and suspects him of being in love with his wife. The heat and the monotony of life soon tell on the nerves of the heroine. The hero offers to the villain to remain there until another man was sent to relieve him of his duties if he would take the heroine and leave the country. But he is unsuccessful. On the day of his departure the heroine begs him to take her along to civilization. The hero once more begs the villain, who had taken to drink, to leave and when he is unsuccessful he takes the heroine along. Soon, however, the two post men overtake the hero and inform him that the natives were in revolt, threatening the life of the villain for having killed a native. The hero rushes back but too late; the natives had killed the villain with a poisoned arrow. The hero sends the heroine back promising to join her soon. Each was in love with the other by this time.

The story is by Ralph Graves. Archie Mayo directed it. Jack Holt is the hero, Dorothy Revier the heroine, and Philip Strange the villain. George Pearce and Hayden Stevenson are in the cast. (Silent values, good.)

NOTE: For substitution facts see editorial, this issue.

"Undertow" (100% T-F&D)—with Mary Nolan*(Universal, Feb. 23; synchronized time, 55 minutes)*

Although it is well directed and acted, "Undertow" is not very pleasing for the reason that the action revolves mainly around the unhappiness the heroine feels as a result of her having married the hero, a lighthouse keeper, and around the villain's efforts to possess her. The hero awakens some sympathy but not enough of it to offset the unpleasant feeling.

The heroine is shown keeping company with the villain, a Government lighthouse inspector. While she is spending her Sunday on a beach with the villain, she sees the hero, a lighthouse keeper, acting as a lifeguard temporarily, saving the life of a youngster from the undertow. She is so fascinated by his manliness that she seeks his acquaintance. Soon they fall in love with each other and marry. The villain, feeling a resentment against the hero for having taken the heroine away from him, has the hero transferred to a lighthouse far away. The monotony of life soon tells on the heroine. She feels unhappy and craves for life. The hero goes blind. The villain makes his monthly visit and, however hard the hero, helped by the heroine, tries to conceal his blindness, the villain becomes aware of it. He embraces the heroine forcibly. At a weak moment, she consents to follow him ashore. When they reach a hotel and they enter a room, the heroine regrets her step and, while the villain is out, she leaves and goes back to the lighthouse. The villain goes there, too; he felt that the heroine had double-crossed him and wanted to get even with her. In the meantime the hero regains his sight. There is a fight between the two men but the hero worsts the villain. The heroine is able to convince the hero that she had been faithful to him, and that she loved him always.

Daniel Steele wrote the story and Harry Pollard directed it. Mary Nolan does good work. John Mack Brown is tolerable. Robert Ellis is the villain. The words are clear. (Silent values, fair.)

"The Woman Racket" (100% T-F&D)*(MGM, Jan. 24; synchronized time, 70 minutes)*

This is another racket picture, with boozing and woman chasing. It is not very pleasant for some people, but those that enjoy strong melodramas may find it very satisfactory.

The action is fast all the way through, and the attention is held fairly tight. The chloroforming (or asphyxiating, whatever is done to the heroine) of the heroine and the locking her in a trunk is not a pleasant sight. But there are many picture-goers who do not dislike gruesomeness in a picture and therefore this feature may not prove objectionable to them.

The story revolves around a policeman (hero) who, during a raid, lets the heroine, an entertainer in the raided Night Club, escape, because he was convinced she was innocent. Their first acquaintance leads to love and to marriage. After several months of drudgery as the wife of a cop, the heroine becomes dissatisfied and, putting on a new dress the hero had bought for her out of his meagre savings, pays a visit to the Night Club she once worked for. The owner is glad to see her. She is introduced to a racketeer (villain). He offers her a position at a good salary to sing at the Club. She accepts it. She returns home and before she had a chance to undress the hero comes home. She goes to bed fully dressed. The hero notices her shoes and after uncovering her he questions her. She then tells him where she was. They have a quarrel and she leaves him. The villain tries to be gay with her but she repulses him. He turns his attentions to a young woman, engaged to a young musician. But the heroine protects the young girl. A man is found murdered in the Club and the hero is assigned to the case. He finds near the body his wife's purse. He interrogates his wife and is convinced that she had nothing to do with the murder but that she knew something about it. He begs her to tell what she knew. He promises to return that afternoon to get the facts from her. The heroine, during a quarrel with the villain, threatens to tell the police what she knew about him. The villain gags her and puts her into a trunk, and then makes ready to leave town. But the hero, who, not finding his wife there, had suspected foul play, eventually succeeds in finding her in the trunk and in having the doctor revive her. He arrests the villain and his confederates. He becomes reconciled with his wife.

Philip and Francis Dunning wrote the story. Robert Ober and Albert Kelley directed it. Blanche Sweet is the heroine, Tom Moore the hero, and John Miljan the villain. The sound reproduction is good. (Silent values as good as the sound values.)

NOTE: "Lights and Shadows" was the original title. It is not a substitution.

"The Case of Sergeant Grisca" (100% T-F&D)*(RKO, Feb. 23; synchronized time, 87 minutes)*

Most artistically produced, but it will be appreciated only by the intelligencia; picture-goers of the rank-and-file will hardly find entertainment in a drama which revolves chiefly around the condemning of a hero to death and the futile efforts of some German officers to save his life. It is too gruesome. The action is supposed to unfold in winter time, with the snow on the ground, and although the snow is artificial one can hardly distinguish it from real. So well have the scenes been done.

The story shows the hero, a Russian soldier, escaping from the wire enclosure of a German prison camp and hot-footing it for Russia. On his way he meets the heroine; her father and two brothers had been shot by the Germans and she had joined a band of other Russian refugees, hiding in a forest. Their acquaintance leads to love. The hero again decides to try to reach Russia. The heroine gives him the tag of a dead Russian soldier and induces him to adopt the dead man's name so that, if he were caught, he might make the Germans believe he was a deserter, and not a spy. He is caught, however, and, having been declared a spy, is condemned to death by a court martial. At the last moment he tells the prison officers that the court martial condemned to death the wrong man, revealing his real name. The commandant of that region, a kind-hearted man, tries to save his life, but is unsuccessful, even though he visited staff headquarters and tried to induce the Commander-in-Chief to reconsider his decision about the innocent Russian. The hero is shot to death by a firing squad.

The plot has been founded on the novel by Arnold Zweig. It was directed by Herbert Brenon. Chester Morris is the hero, Betty Compson the heroine, Alec B. Francis the kind-hearted German officer. Gustave von Seyffertitz, Jean Hersholt, Paul McAllister and others are in the cast. The sound reproduction is excellent. (Silent values of the same grade as sound values.)

Goldwyn-Mayer; Harry Warner, Jack Warner, Sam Morris, and Claude Ezell, for Warner Bros.; Harry Warner, Sam Morris, and Ned Depinet, for First National; Joe Schenck, Al Lichtman and the star whose picture is involved, for United Artists; Joe Kennedy, Phil Reisman, John Flinn, for Pathe; Harry Cohen, Jack Cohen, Joe Brandt, and Joe Goldberg, for Columbia; Carl Laemmle, Jr., Carl Laemmle, Sr., Robert Cochrane, and Lou Metzger, for Universal; Hiram Brown, Joe Snitzer, Lee Marcus, and Charles Rosenzweig, for RKO. (You may subpoena all these executives even when the action is civil.) Through these witnesses, you will be able to establish the fact that the producers and the Hays organization, through the fiction of the Copyright Protection Bureau, are engaged in a conspiracy for the operation of the exhibitors, similar to that condemned by Judge Thacher in his decree in the arbitration case. The copyright law fixes the rights of a copyright owner and affords him a procedure in case his rights are infringed, and there is no need for a secret organization to enforce this law.

HARRISON'S REPORTS has always condemned breaches of contract of any character, even when the exhibitor has a verbal understanding with the distributor's representative. At the same time, it has always believed that contract breaches of this character are the result of conditions created by the producers themselves. Instead of trying to diagnose the cause of the ailment and remove it, they have tried to cure only the ailment. But they have not been successful. They have treated the exhibitor as if he were a criminal, when in fact man for man, the exhibitor is of a far higher grade than the men of other industries. Take, for instance the standing of the retailers in the paper, the clothing, and other industries. And that this is correct may be evidenced by the fact that Tiffany Productions, in accordance with a statement made to me by its General Sales Manager, Mr. Oscar Hanson, is having no trouble with its franchise holders, either for bicycling, or for holding over film, or for play dates. Mr. Hanson told me that the exhibitors absorb the play dates as fast as they receive them from the exchanges. There is no arbitration clause in the franchise, and no deposit is put up. The only way for Tiffany to force them to live up to its terms is through the courts. And yet they are not having even the slightest trouble. Which proves that the exhibitors give a distributor the same treatment that the distributor gives them. Now, if it is true with Tiffany it should be true with other distributors. Why couldn't, then, the same spirit of fair play be shown to the exhibitors by the other producer-distributors?

It is, as I said, my opinion that the activities of the Copyright Protection Bureau are carried on in violation of Judge Thacher's decree. So I would suggest, in case a representative of the Bureau threatened you with an action, to complain to the Department of Justice; or to consult your lawyer with a view to bringing an action against him. Whether these activities are or are not violating the decree, however, there is one thing that I do know—in case you have paid any monies on account of an arbitration decision, the result of a complaint by the representative of this Bureau, you can sue the distributor in the courts for three times the amount you have paid. This is provided for under Section 7, of the Sherman Act.

THE LEOPARD CAN NEVER CHANGE HIS SPOTS

The February issue of "The Exhibitor," a trade paper published in Philadelphia, printed an editorial commenting on the Thacher decree, and another about the necessity of the retention of the Film Boards of Trade. "Never before," states the editorial, "has it been more apparent that the Film Board of Trade is a protection for the honest exhibitor as well as for the distributor. It is, in effect, the protective power of the industry, providing a necessary regulation between exhibitor and exchangeman. Regardless of the fate of arbitration, the Film Board should remain. It is necessary. . . . It should be retained."

The articles commenting on the Thacher decree state that exhibitors and distributors are taking advantage of the killing of arbitration to violate the contracts as they did prior to 1923, the year in which the Film Boards and the arbitration system were founded.

The articles have been copied by a sort of Zincograph process, and mailed to several persons in this industry.

Inasmuch as the copies were sent to film executives, one is forced to come to the conclusion that the anonymous communication was propaganda for the retention of the Film Boards.

Since no one else has interest in the retention of the Film Boards than the Hays organization, it is assumed that the literature was sent by that organization. The fact that once before I caught the Hays crowd sending out anonymous communications, in the same way, and the articles reproduced by the same process, is the proof of it.

Mr. Hays himself may not know anything about this, but I am pretty sure that the literature was sent out anonymously by some one in his office; no doubt by those whose jobs are threatened by the disbanding of the Film Boards.

Anonymous communications are the most contemptible forms of carrying on propaganda. It is so cowardly that no man that has even the slightest respect for himself will resort to it, for it shows that the sender fears to come out in the open.

It is just tactics such as these, which Mr. Hays has tolerated, that have brought his regime into disrepute.

SUBSTITUTIONS Columbia

PERSONALITY: This is one of the fifteen Profit Pictures sold this season. But it seems as if it has been founded on the "For the Love o' Lil" episode of the series of stories by Leslie Thrasher published every week in Liberty. "For the Love o' Lil," however, was sold as one of the eight Outstanding Specials, for which Columbia charged more money than it did for the Profit Pictures. Evidently after making it they felt that its quality did not entitle it to be classed among the eight Outstanding Specials and changed its title to "Personality," and since no facts were given with "Personality," one cannot call it a substitution. The problem with Columbia will arise when they decide to deliver a picture under the title "For the Love o' Lil." Whatever picture they decide to deliver under that title, it will be a substitution.

VENGEANCE: This picture was described as follows in the 1929-30 literature: "A drama partly set in the West and featuring a promised star." The finished product does not unfold in any part of the West in the United States; it unfolds in Congo, Africa. But since it is a good picture one should not lose anything by accepting it, even though it is, in my opinion, a substitution.

MGM

A LADY TO LOVE (No. 27): No. 27 was on the contract and the Work Sheet "Pleasure Lovers." It was described as follows: "A thrilling story of Modern Youth in a pleasure-mad world." The finished product, however, is Sidney Howard's play, "They Knew what They Wanted," which was put into pictures once before, by Paramount, under the title, "The Secret Hour," with Pola Negri. There is nothing in it about "modern youth in a pleasure-mad world," as you will see from reading the review in this issue. It is a substitution, and if your patronage does not relish sex plays, you will be entitled to reject it.

Fox

SEVEN FACES (131): The original title of this picture was "Lover Come Back." It is not a substitution.

NIX ON DAMES (148): "Street Corners" was the original title of this picture. It is not a substitution.

THE CITY GIRL (128): In the 1929-30 Fox literature, it was stated that the plot would have been founded on an original story by Berthold Viertel and Marion Orth. The finished product, however, has been founded on Elliott Lester's play, "The Mud Turtle." But since Berthold Viertel and Marion Orth are given as the scenarists in the finished product, it will be difficult for any one to declare it a substitution.

LOVE, LIVE AND LAUGH (135): "The Hurdy Gurdy Man" was the original title of this picture. It is not a substitution.

ROMANCE OF THE RIO GRANDE (136): "Conquistador" was the original title. Not a substitution.

SOUTH SEA ROSE (115): "Gringa Rose" was the original title. Not a substitution.

NOTE: For other Fox substitutions see issue of January 11, page 8, under the title, "About Fox Picture titled, 'The Well Dressed Man'"; in the issue of February 8, on page 24, and in the issue of March 1, on page 36.

TROUBLE WITH "NO, NO NANETTE"

It has been reported to this office that the disc records of "No, No Nanette" are giving much trouble by needle jumping.

It will be wise for you to get the print two or three days in advance to run it once or twice before the regular exhibition day.

HARRISON'S REPORTS

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COLOR IN MOTION PICTURES—LAST ARTICLE

In this article a comparison of the various systems will be made, giving such facts as will be of interest to the exhibitor. Studio or laboratory problems will not be dealt with, because the exhibitor is not interested in them except so far as they are reflected in high film rentals, late deliveries, or uneven quality of prints. It is assumed in this discussion, however, that the problems connected with the quality of prints and with their delivery will be handled promptly by the exchange, which is naturally responsible.

Let it be understood that this discussion is not aimed to promote or to condemn any particular commercial process; it is a broad discussion, a sort of general guide, intended to lay before the exhibitor such facts as will enable him to have a fair knowledge of the advantages of some processes and of the disadvantages of others. It must also be remembered that these views are not final: in a field that is developing as rapidly as this, modifications of views may be necessary later. What will be said in this article is believed by those who have imparted the information to the writer to be accurate at present.

For descriptions of the different processes, the reader is referred to the third article of this series, which was printed in the issue of March 1. It might be of advantage to him to read also the other two articles, the first of which was printed in the issue of December 21, and the second in the issue of January 25.

1. Additive Processes

A. TWO-COLOR ARRANGEMENT, WITH SIMULTANEOUS PROJECTION OF PICTURES, FULL 35-MILLIMETER FRAME SIZE, TWO FRAMES PER SCREEN PICTURE: In the use of this process the advantages are: normally bright and sharp image, and possibility of clear colors. The disadvantages are: (1) radical changes in the entire optical system of the projector (probably requiring new projectors); (2) inaccurate screen registration of red and of green pictures; (3) double length of reels; and (4) film speed incorrect for normal sound tracks which are recorded at 90 feet per minute.

B. TWO OR THREE COLOR ARRANGEMENT, WITH SIMULTANEOUS PROJECTION OF ALL COLOR-COMPONENT PICTURES LOCATED IN A SINGLE FRAME (one frame per screen picture): The advantages of this system are: (1) normal film speed and sound track speed; and (2) all film images are black and white. The disadvantages are: (1) Special optical equipment to be added to existing projector; (2) lowered screen illumination and poor definition resulting from smaller screen pictures; (3) screen picture registration difficulties, particularly with film that has shrunk or worn; (4) necessity for changing the optical system when projecting black-and-white film; and (5) effect of high screen magnification of dust or dirt on small images.

C. TWO-COLOR ADDITIVE, WITH SUCCESSIVE PROJECTION OF RED AND GREEN COMPONENT PICTURES: The advantages are similar to those in 1A. The disadvantages are: (1) necessity for addition to projector of rotating color filters; (2) action color fringes, unless the film is run at 48 or more frames per second, which is 180 feet per minute; and (3) screen illumination limitations.

D. THREE-COLOR ADDITIVE WITH COLOR-IMAGES (some-what like the Kodacolor amateur process): The advantages are: (1) normal film speed; (2) no screen registration problems; and (3) general simplicity of process. The disadvantages are: (1) line structure, or lack of sharpness of the screen images; (2) greatly reduced brightness of the screen image or else smaller pictures; (3) the difficulty of getting bright clear colors on normal size screen picture; (4) necessity for color filters on projecting lens; and (5) necessity for equipping the projector with specially designed objective lenses.

2. Subtractive Processes

A. TWO-COLOR SUBTRACTIVE SYSTEMS WITH CHEMICAL TONING: The advantages of this system are: (1) the employment of the same projector arrangement as in black-and-white—no changes whatever are required; (2) the running of the film at the regular speed; and (3) ease of handling. The disadvantages are: (1) poor color rendition; (2) lack of sparkling clear white and dead black colors; and (3) unnaturalness of flesh tints in general.

B. TWO-COLOR SUBTRACTIVE SYSTEMS WITH INHIBITION COLORS: The advantages of this system are as in 2A; also better color effects. The disadvantages are: (1) Color "shimmer" or color grain on the screen; (2) lack of definition in long and in medium distance shots; and (3) color limitations. As explained in the first article of this series, many of the primary colors cannot be reproduced by a two-color process, whether additive or subtractive.

C. TWO-COLOR SUBTRACTIVE ARRANGEMENT WITH MORDANTEO COLORS: The advantages of this system are as in 2A. The disadvantages are poor registration or lack of sharpness in the available commercial systems of this type, as well as the color limitations natural to all two-color processes.

Summary

All two-color processes, whether Additive or Subtractive, necessarily show less color range and accuracy of color rendition than is shown by three-color processes. But three-color processes are not yet developed to the point of being generally practicable, whereas some two-color processes are now developed to the point of giving fairly satisfactory results when the laboratories do not rush the printing through.

All the processes that have been discussed in these articles have, as it has been seen, their good and their bad points. Process 2B is the most widely used. Processes 1B, 1D, and 2C are under most commercial development, but no data are available as to when they will be on the market. Nor is it yet possible to decide which process will ultimately prove the best and its use become general. The goal toward which all laboratories are headed, however, is a three-color process, in all probability Subtractive, for it is only through such a process that a fairly complete range of all colors with their fine shades and full brilliancy can be readily obtained. Until then the industry will have to get along with the best two-color processes.

As far as the exhibitor is concerned, he should have an interest in the development of color and keep his mind open towards new processes and examine them carefully and critically at all possible opportunities in the light of facts given in these articles, which represent the knowledge gathered by scientists who have made a life study of color.

This article completes the present series. But others will be published as the color field develops and new methods, important to the exhibitors, become commercially available.

"PROTECTION," THE TRUST, AND POSSIBLE CONSEQUENCES

We have frequently charged the producer-distributors, and we have ample evidence to sustain the charge, that they are determined to drive out of business all independent theatre owners that have theatres in worth-while locations.

While extortionate film prices and harsh conditions heretofore imposed on you through one-sided contracts and through the ruthlessness of the film boards of trade have been the means, their most effective weapon has been the system of "Protection." Through this system they have been able to hold back from you the choice film for an

(Continued on Last Page)

"Mamba" (100% T-F&D)*(Tiffany, March 17; syn. time, 70 min.)*

Excellent. It is an unusual picture, refreshingly different. It is in natural colors. The interest is maintained tense all the way through, there is love interest, fast action, and thrills. The thrills are created by a revolt of the African natives, against whom the whites, who are outnumbered, put up a stiff defense. The color is not vivid, and therefore not tiring. And it is not flat.

The story opens in German East Africa where Jean Hersholt (villain), immensely wealthy, is the boss. Because of his cruelty to the natives and of his uncouthness and his ill manners, the German officers, and the British officers who frequently pay the Germans a visit and fraternize with them, refuse to associate with him; when ever he appears, they leave as if he were carrying the germs of some epidemic. The villain, in order to force the officers to associate with him, goes to Germany and comes back with a titled young woman (heroine) as a wife. On board the ship, the hero, an officer of the German Army, sent to Africa to take charge of the post, accidentally meets the heroine and is attracted by her beauty. The hero is received with honors upon landing. The villain invites the officers to a reception at his home, who, out of regard for the heroine, accept. During the reception the villain's boorish manners offend every one. A native woman, with whom the villain had had relations, calls again to ask him to support their baby; but the villain, incensed, throws her out of the house, so forcibly that she dies. The guests leave immediately, expressing their regrets to the heroine. The natives are incensed and prepare for revolt. The hero receives a secret dispatch from his government informing him that war had been declared by Germany against England. He takes his troops and goes to the border to attack the British. The villain is drafted and is inducted forcibly into the ranks. While the Germans are about to undertake an attack, the villain escapes and returns to his home. Before reaching it, the natives discover him and kill him. The hero hears of the revolt and rushes to the heroine, so as to protect her. He reaches her home before the natives attacked it. The natives attack them, setting fire to the wood buildings. The whites are in danger of extermination when a British detachment, after conquering that part of East Posen, rescue them. They take the hero as a prisoner, but leave him in charge of the heroine, saying that they could not put their comrade in better hands. Hero and heroine embrace.

The acting of all is good, but that of Jean Hersholt towers above that of all the others. One is impressed with it, even though it is a villainous part. The plot has been founded on the story by F. Schumann-Heink and John Reinhardt. Al Rogell has directed it intelligently. Eleanor Boardman is the heroine, and Ralph Forbes the hero; both do excellent work. Josef Swickard, Claude Fleming, William Stanton, William von Bricken and others are in the cast. The recording is very good.

Note: The picture can be shown in England or in Germany without offending either nation.

"High Treason (100% T-F&D)*(Tiffany, April 3; syn. time, 67 min.)*

This is a peculiar picture; its action unfolds in 1940, at a time when Europe is divided in two states, the Federated Atlantic States and the United States of Europe. War is threatened between the two nations as a result of a border incident during which the guards of the one state fired against some bootleggers who had succeeded in crossing the border into the other state. The civilization is shown as having advanced to the point where the television is an accomplished thing, used extensively. It is shown that a subway tunnel had been built under the English Channel between England and France, and that this Channel is blown up by a time bomb, drowning the passengers and the crew of the train. The picture is full of action. There is a love affair, too, between the heroine, member of the Peace League, and the hero, officer of the air force of one of two nations. War is prevented by the heroine's father, a doctor: The president of the United States of Europe was about to broadcast a speech, declaring war on the Atlantic States. The Doctor calls on him and requests that he be allowed to speak to the people of the world. The President announces him and the Doctor tells the world that there will be no war. He then smashes the microphone so that his statement may not be retracted by the President. The President, infuriated, grabs a pistol to shoot the Doctor, but the Doctor gets the drop on him. He is tried

for the murder of the President, is convicted, and is sentenced to die. The hero and the heroine become reconciled.

The picture has been produced on the scale of a spectacle such as "Metropolis" was; only it is much more interesting than the German picture. It was produced in Great Britain, by Gaumont. It is chiefly an anti-war subject. Maurice Elvey directed it. Jameson Thomas, Benita Hume, Basil Gill, Humbertson Wright and others are in the cast. The sound recording is fairly good. (Silent values, good.)

Note: It is my belief that "High Treason," properly exploited, will make money for the smaller-town theatres, and perhaps for many bigger town theatres. Tiffany was wise in putting a low exhibition value on it. This should give a chance to the exhibitors to spend some money in exploiting it, thus offsetting the absence of known players from it.

"Such Men Are Dangerous" (100% T-F&D)*(Fox, March 9; syn. time, 83 min.)*

The story is not of the kind that can be believed, but good direction and acting have made the picture interesting. The story has been founded on the disappearance of the famous wealthy Belgian financier, who fell off the aeroplane, on which he was returning to Belgium from London, into the Channel, his body never having been found. In this story, the hero, an immensely wealthy man, but not an aristocrat, succeeds in getting as a wife a society girl (heroine). But on the night of their marriage the heroine, unable to bear his "moneyed" manners, leaves him. His feelings wounded deeply, he plans a revenge; he orders his secretary to put in a bank a large sum of money to be credited to him under a fictitious name, and then flies away. While over the English Channel, he dons a parachute and, unperceived, jumps overboard. Later he visits a famous plastic surgeon somewhere in Europe. The surgeon remakes him, turning him into a handsome man. He sends for his secretary. The secretary did not recognize him but he makes his identity known to him. Since his wife is in Paris, he goes there. He succeeds in being introduced to her. His secretary trains him to use appropriate expressions to women, and in a short time he makes his wife fall in love with him. He invites her to his apartment, his intention being to disgrace her, and then, revealing his identity, to leave her just as heartlessly as she had left him. But at the last moment he finds out that he loves her so much that he could not go through with his plan. He confesses to the heroine, tells her that he loves her, and they become reconciled.

The story is by Elinor Glyn. Kenneth Hawks directed it, or such part of it as it was made before his death, for it is while working on this picture that he and nine others met death, when the aeroplane in which they were flying caught fire. Warner Baxter does excellent work as the hero, and Catherine Dale Owen as the heroine. Albert Conti, Hedda Hopper, Claude Allister, Bella Lugosi and others are in the cast. The recording is good. (Silent values, pretty good.)

**"Embarrassing Moments" (100% T-F&D)
—with Reginald Denny***(Universal, Feb. 2; synchronized time, 55 min.)*

Mediocre! It is a comedy drama of the slapstick-bedroom type with very few laughs. The story has been done countless times in one and two reel shorts. The cast works hard but the whole thing is tiresome to watch, as the story material is so thin and it is painfully padded to drag it to feature length. It is obvious, also, that the sound was recorded after the silent version was made if one is to judge by the discrepancy between the lapse of time between the talk of the characters on the screen and the sound of their voices a few seconds later:—

The heroine, to escape marrying her father's choice, pretends to be companionately married to an author (hero) whose name she spies on the cover of a book. Her father sends him a telegram telling him to come immediately. The hero, looking for excitement, decides to find out what it is all about and comes to the heroine's home. After the usual complications of this type of farce, hero and heroine eventually fall in love. They marry the same evening.

Reginald Denny is the hero, Myrna Kennedy the heroine and Otis Harlan her father. Others in the cast are Greta Granstead, the heroine's flapper cousin, Virginia Sale as the heroine's maiden aunt and William Austin as the fiance.

William J. Craft directed it from the story by Earl Snell. The sound is intelligible at all times. (Silent footage, 5,821; time, 69 to 82 min. Silent values no better than the sound values.)

"Sarah and Son" (100% T-F&DN)—with Ruth Chatterton

(Paramount, March 22; syn. time, 76 min.)

A mother love story with a powerful appeal, and with no murders to leave a bad taste. It is a story in which a mother fights desperately to regain her son, whom her worthless husband had carried away, deserting her. The author has resorted to a different method in having the mother regain her child. The action holds the interest at all times, the spectator following with sympathy the heroine in her efforts to regain her child.

The plot has been founded on a story by Timothy Shea. It deals with a heroine of foreign birth who, while drudging as a little slavey, practices dancing until she and a truck driver she had met become proficient enough to get an engagement in vaudeville. They marry and have a baby child. But because her husband is lazy, they don't get along well. The husband meets some strangers and takes a few drinks with them. When he returns home and does not find his wife there, he takes their child, gives it to a childless wealthy man from his home state, and then disappears. The heroine is heart-broken when she finds her child gone. The world war is on and the heroine goes from hospital to hospital entertaining the sick and the wounded soldiers. She finds her husband dying. She is able to get from him the name of the man to whom he had given their child. Later she calls on the man and his wife, but they deny that the child is hers. Her lawyer, who happens to be brother to the woman who had adopted her child, takes a kindly interest in her. He advises her that, unless she desists demanding the child, his brother-in-law might have her arrested on the ground that she is insane; and because she was a nobody, the charge might be sustained. The heroine leaves determined to become somebody and then claim her child. By hard study and application in Europe, she becomes a famous operatic singer. She returns to America on an engagement and makes a hit. She then calls on her former lawyer and instructs him to bring action for the custody of her child, unless the foster parents were willing to give her son up willingly. By a strange twist of circumstances, in which the life of the boy is endangered, the heroine regains her son.

Dorothy Arzner has directed the picture intelligently. Miss Chatterton does her best work as a screen actress. Frederic March, Fuller Melish, Jr., Gilbert Emery, Doris Lloyd, William Stack and Philippe de Lacy are in the cast. The sound recording is good. (Silent values, excellent.)

"The Cohens and the Kellys in Scotland" (100% T-F&D)

(Universal, March 17; syn. time, 83 min.)

This is a scream. At the Colony, where it is now showing, people laughed continuously and at times roared. It is the funniest "Cohens and Kellys" picture that has so far been released.

George Sidney is the head of the Cohens, and Charles Murray the head of the Kellys. As at other times, they hate each other. This time each goes to Scotland to land a big deal, thinking that the other is unaware of the fact. Both travel on the same train when they reach Scotland, where the presence of each becomes known to the other and the "fireworks" begins.

Scotch jokes are, of course, plentiful. Other comedy is caused when the two heroes appear in B. V. D.s, making women run to cover.

John McDermott wrote the story, and William James Craft has directed it. Kate Price, E. J. Ratcliffe, William Colvin, Lloyd Whitlock and others appear in the cast. The recording is good. (Silent values, excellent.)

"White Cargo" (100% T-F&D)

(British made; no releasing arrangements yet made)

Aside from the fact that the recording of the sound is poor and the direction and acting not up to the standard the American picture-goers are accustomed to, the story is not entertaining to movie-goers of this country. It is a love affair, and consequent marriage, of a white derelict to a South African negress. This fact is kept before the eyes of the spectator at all times after the hero enters in the main action. The plot has been founded on Leon Gordon's stage play of the same name, which was banned by Will H. Hays from the screen. According to a newspaper announcement, Mr. Hays has "excommunicated" also the picture. This will tend to arouse curiosity to it when, if it had been left alone, it would die a natural death.

The story revolves around the gathering of raw rubber in Africa. The heat and monotony of the climate got into

the blood of the whites there. The living standards of the white representatives of the company were lowered shortly after they arrived and took charge of the work. The hero is shown as boasting that he is white and that he will always remain white. But in a short time he sinks lower than any other white man, so low, in fact, as to fall in love and to marry a native. The native tires of him and attempts to poison him but is discovered by the only white man that had kept his head and is forced by him to drink the poison. This frees the derelict hero from the native. He is sent back to England.

It is John Hamilton, I believe, who takes the part of the level-headed white. His work stands out. Others in the cast are, the late Leslie Faber, Maurice Evans, Sebastian Smith, Humberstone Wright, Henri De Vries, George Turner, Tom Helmore, Gypsy Rhouma and others. The sound reproduction is fair in some spots and poor in others. (Time, 82 minutes.)

Not a picture for the families.

"Lord Byron of Broadway" (100% T-F&DN)

(MGM, Feb. 28; syn. time, 78 minutes)

There seems to be an epidemic of ungrateful heroes. In this instance, the hero, besides being ungrateful, is also a cad for five-sixths of the action and becomes a real hero in the remainder. It is hard to arouse interest in such a character. The last part of the action, which shows the hero as having realized how ungrateful he had been to the heroine, who had helped make him famous, is deeply appealing. But whether it will be sufficient to offset the unpleasant feeling created in the spectator against him in the other action remains to be seen. The picture has been produced artistically; the direction, the acting of most players, and the settings are artistically done. But the acting of Charles Kaley, who takes the part of the hero, is not up to the standard of the others: he is like a stick. He seems to know that he is handsome and wants the world to know of it, too. There are two spots with technicolor, each of about seven minutes duration. But the color work is very poor. There is fuzziness around the objects, and in the long and in the medium distance shots the photography is very dull. And it is not very sharp in the close-ups.

The plot has been taken from the novel by Nell Martin. William Nigh and Harry Beaumont directed it. Marion Shilling is the heroine. Gwen Lee, Benny Rubin, Ethelind Terry, Cliff Edeards, Drew Demorest and others are in the cast. The sound reproduction is good.

"Be Yourself!" (100% T-F)—with Fannie Brice and Harry Green

(United Artists, March 3; 66 minutes)

A good comedy, with plentiful singing and some dancing. At the Rialto, where it is now showing, it draws pretty good crowds. Since Fanny Brice's first picture, "My Man," made a failure in most parts of the United States, including this region, it is manifest that Harry Green, who appeared in "The Kibitzer," is the attraction. The comedy is caused mostly by Harry Green's talk and by his acting. The story is similar to that in which Miss Brice appeared the first time—she falls in love with a man whom she helped make and afterwards is forgotten by him in favor of a blonde. But she, knowing that the blonde is a gold-digger, is determined to break up the love affair. She arranges for a match between the hero and the former champion, whom he had defeated; she believed that the careless life he had led while keeping company with the blonde would be the cause of his undoing. But during the contest the hero showed to be the better man. Seeing her plans defeated, the heroine urges the ex-champion to hit the hero on the nose, which he had had straightened out by a plastic surgeon, this being his vulnerable spot. The ex-champion does what the heroine had told him to do and before the round is over he has the hero on the floor, ignominiously defeated. The hero's defeat has the result the heroine had hoped that it would have—the blonde leaves him and goes back to the other man. The other man, now the champion, enters the hero's dressing room to taunt him. The heroine urges the hero to give him a good beating and after a few punches the hero has him on the floor. The hero is now glad to go back to the heroine.

Robert Armstrong is the hero, and G. Pat Collins the hero's adversary. The plot has been founded on Joseph Jackson's story, "The Champ." It was directed by Thornton Freeland. The sound reproduction is good. (Silent values, good.)

reasonable length of time, long enough to reduce its drawing power to the minimum, and often to nothing.

"Protection" was first introduced to protect the theatre that paid rentals for first-run against loss from too early a release to a competitive theatre that charged lower admission prices, and paid less for film. I remember the time when the system was merely a question of scheduling runs, and was governed by price. In those days, the exhibitor had his choice of runs—first, second, third, or older runs, the age of the film he bought depending on the price he desired to pay. Such freedom of choice of runs left competition open; it enabled the exhibitor to buy the best his resources would allow, and to pay the most he could afford. There was, at that time, a sufficient justification for the practice: although it was restraint of trade, the fairness of it saved it from illegality.

But those were the days when the producers did not own any theatres, and all their energies were directed toward making film and selling it. From the time they entered the exhibition field, however, the system of protection changed its complexity: they have given first-run franchises to their own chains and to the chains of other theatre-owning producer-distributors, so that protection now means privilege, enjoyed by the producer-distributors exclusively and most profitably; they are employing it in all localities where they own theatres and in the contingent territories, not only to reap great profits, but also to put independent theatre owners out of business. This they accomplish by extending the time and the area of protection to such an extent that, when the film eventually reaches them, it has lost its drawing power, with the result that they, that is, the independent exhibitors, are compelled, either to shut down their theatres, or to sell them to the Trust, or to make a booking arrangement with it whereby the Trust takes over the theatre without investing a single cent. There are territories where the time of protection is as long as nine months from the last day the chain theatre has shown the pictures, and the area has been extended to as great a radius as forty-five miles. And as Chain ownership expands, so does the time and the area of protection; but so does also the danger of annihilation to the independent exhibitor. Right now there is not a single theatre in a worth-while locality but is menaced by the grasping, greedy tactics of the theatre owning producer-distributors.

The best evidence that the producers attach the greatest importance to the protection privilege, which they have reserved for themselves, may be had from the promptness with which the producer-exhibitors rejected, through C. C. Pettijohn, their spokesman, the Allied States proposal to survey the seating situation with a view to curbing theatre building in localities where no need for new theatres existed. The producers do not take into account how much harm they may do to an independent theatre owner when they make up their minds to build a new theatre. They control the product, reserve first-runs for their own theatres, and prevent not only their own product but also the product of other producer-distributors from reaching independents until such time as it becomes too old to have any value. Thus any excess seating is taken care of by them without injury to their interests. You can see for yourself, then, why they have rejected the Allied proposals unconditionally.

Allied States Association has submitted to the producers proposals the purpose of which is to right several wrongs in the industry and is waiting for an answer. It is hard to say whether they will accept them or not. But if they do not, if they repulse all Allied efforts to bring equity and justice in the dealings of producer-distributors and independent theatre owners, Harrison's Reports predicts that "protection" will be the issue upon which the fight will be centered. It is not unlikely that the matter will reach the courts charging the producers with conspiracy to restrain trade. Pittsburgh has already brought one suit and New Jersey is threatening to bring another. There will be numerous others if the producers should reject the Allied proposals. And there is no doubt what the outcome will be, for when the juries are told that the producer-exhibitors, by the system of protection, are able to keep away from the independent exhibitors, not only their own product, but also the product of other distributors, even of such as own no theatres; when a list of theatres that went out of business as a result of this system is furnished them; when the fact that the chains buy more pictures than they can use, their express purpose being to keep the film from their independent exhibitor competitors, is proved to them; when they are told that the chains are showing on a double bill even superspecials so as to kill all pictures for that locality—when all these are brought to the attention of the juries, there is hardly any question as to what the verdict will be.

Let the producers reject the Allied proposals and we shall have another "Thacher" decree.

WARNER BROS. AND THEIR ROAD SHOW PICTURES

An exhibitor informs this office that Warner Bros. are trying to give him "Tiger Rose" as a roadshow picture.

What a roadshow picture is, so far as Warner Bros. pictures are concerned, has been treated in these columns before. But lest there be a Warner account that has missed those articles, I am repeating the explanation.

The early Warner franchises described a "Road Show" picture as follows:

"(a) Road Show Motion Picture Productions are any motion pictures released by the Distributor which shall be exhibited in the main theatrical district of New York, Chicago and one other key point on a pre-release basis, that is to say, on the basis whereby only two shows a day are given, at advanced admission prices and such exhibition in the main theatrical district of New York City shall be for not less than four consecutive weeks."

In the issue of October 5 I printed a list of what Warner Bros. designated as Road Show pictures. This information I took out of a Vitaphone Work Sheet, called, "Sales Department Copy," bearing the date of July, 1929. In that Work Sheet the following were designated as Road Show pictures: "Say it With Songs," "Mammy," "General Crack," "Barrymore No. 2," "Show of Shows," "Heart in Exile," "Gold Diggers," "Song of the West," "Texas Moon," "Golden Dawn," and "Hold Everything." But inasmuch as neither these titles nor any others are contained in the franchises, Warner Bros. may refrain from furnishing these and furnish others as Road Show pictures, so long as it adheres to the provision that defines what a Road Show picture is. They may, for instance, take any of those listed under the caption "Specials," and furnish them as Road Show pictures. "The Green Goddess," and "Disraeli," for example, were not included in the Road Show list; they were in the "Specials" column. But because they have shown these pictures in this city at advanced prices of admission, on a basis of two shows a day, for four weeks or more, they may present them to this type of franchise holders as Road Show pictures, provided that they have complied with the provisions of the Road Show clause, not only in this city, but also in Chicago and in one other key city. But they cannot pass "Tiger Rose" as a Road Show picture, for the reason that, in this city it was shown at the Warner Beacon Theatre, at regular admission prices, on an all-day-long-grind basis.

So far, Warner Bros. have shown in this city the following pictures of theirs on a Road Show basis: "Gold Diggers of Broadway," "Disraeli," "Show of Shows," "General Crack," and "The Green Goddess." ("Noah's Ark" and "On with the Show" were last season's Road Shows.) Of these, "Disraeli" and "The Green Goddess" were included, as said, in the list under "Specials." But they may deliver them to the franchise holders as Road Show pictures, provided, as said, they have complied with the terms of the Road Show clause provisions also in Chicago and in one other key city. But "Hearts in Exile," is not a Road Show picture, because it was not shown in this city in accordance with those provisions. It was shown at the Colony, this city, as a regular picture. ("Song of the West" is now showing in this city as a Road Show.)

But I have been informed that "Gold Diggers," "General Crack" and "Show of Shows" have not been shown in Chicago as Road Show pictures. Consequently Warner Bros. cannot pass them on their (old-form) franchise holders as such. I don't know about "Disraeli" and "The Green Goddess." But I shall try to get the information and let you know.

Those who hold the later form franchises must, I fear, accept any picture Warner Bros. see fit to deliver as Road Show pictures, for the reason that the Road Show defining clause reads as follows: "(a) Road Show Motion Picture Productions as referred to herein are motion pictures released by the distributor which shall be exhibited in the main theatrical district of New York or elsewhere on a pre-release basis for one or more weeks, that is to say, on a basis whereby only two shows a day are given at advanced admission prices." If, for example, Warner Bros. exhibited one of their pictures in, say, Oshkosh, Wisconsin, or any other city, town, or hamlet in the United States, on a basis of two shows a day at advanced admission prices, and not in New York City or in any other key city, they have complied with the provisions of the clause. It is not a fair clause, of course, but it is there and that is all there is to it. The only chance for such franchise holders to get rid of their franchises will be to bring a suit in a court of equity, claiming that the clause is inequitable.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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No. 12

PROTECTION—ILLEGAL

You own a theatre, new, clean and attractive. Being able to buy film, and at the right price, you are making a comfortable living from the profits you make.

A new picture season begins and the exchange manager, in order to make a reputation with his company and thus put himself in line for promotion, instructs the salesman for that territory to get a fifty per cent increase from you.

You show him your books in an effort to prove to him that you cannot pay an increase and be able to make a profit. The salesman agrees with you but the branch manager will have none of your excuses; he wants a fifty per cent increase.

Naturally you don't pay it. But in a short time, a sign is posted over a vacant lot near your locality, informing the people of your town that the theatre department of the film company is about to erect a theatre.

A theatre is built and all of a sudden you find out that you cannot get a single feature; the producer-theatre has bought the entire product. And I don't mean only the product of the producer who has put up the new theatre, but also the product of every distributor. You cannot buy any part of it, no matter how much money you may offer.

How was the theatre department of the producer able to shut off all film from you?

By conspiracy with the other exchangemen, or, to be exact, with the home offices of all the other distributors, for all these acts are sanctioned by the home offices.

Another case: You own a beautiful theatre, paying for film prices that satisfy the exchanges. All of a sudden you learn that a "dump," located in your neighborhood, was bought by a distributor and try as hard as you may you cannot buy a single feature. The theatre department of the distributor in question has bought them all. You offer twice as much as you paid before, and perhaps four times as much as the distributor's theatre has offered, but still you cannot get a film.

There are times when you are able to run second-run films profitably, and you establish a second-run policy. The manager of the other theatre watches you closely, and when you do well he reports the matter to his home office. The home office, then, buys up all the product, with protection ranging anywhere from forty-five days to nine months and often one year. And to make sure that his theatre will become known as the home of all good features, the theatre owning distributors extends the area of protection to as great a radius as forty-five miles.

I am not a lawyer and naturally I don't understand the legal questions involved in this matter, but common sense tells me that the understanding between the theatre department of a distributor and the other distributors to shut all film off from you is nothing but conspiracy in restraint of trade. Similar understandings were so declared by this state's courts in the famous Peekskill case. The Loew crowd owned a theatre in Peekskill, N. Y., and they used their buying power and their influence to prevent the owners of the Peekskill Theatre from getting film. They even went so far as to cause the violation of contracts that had already been approved. The Court said that the defendants had committed acts that were liable to criminal prosecution. The Loew crowd had to settle the case most satisfactorily to the exhibitor. I believe that the settlement involved \$50,000 cash and the furnishing of all Metro-Goldwyn films for five years for nothing.

It is not the injury of the interest of the exhibitor that the courts seek to protect so much as it is the interests of the public, for it is the public that is injured most: when a producer-owned theatre holds back the film for nine months or one year, it means that the public cannot see those pictures until nine months or one year has elapsed from the time the producer theatre has shown them; and as the producer theatres usually charge a bigger price than the independent exhibitors charge, the public is made, either to wait an unreasonable length of time before seeing it in the independent theatre, or to pay a big price to see it in the producer-controlled theatre.

Allied States has made to the producers several proposals for the purpose of righting many of the wrongs that exist in the motion picture industry. Among such proposals is one to regulate "Protection," so that it may no longer mean "Unrestricted Privilege." The next meeting of the full Allied Committee with representatives of producer-distributors will be held on April 1. It is not known whether the producers have decided to agree to reasonable reforms about protection. But they have time to do it. If they do not, the Allied leaders may be compelled to leave the conference, refusing to discuss any of the other problems, determined to take court proceedings to stop the complete monopolization of the motion picture industry. The time when the producers and their representatives, members of the now discredited Hays organization, could "kid" the exhibitor representatives is gone. Allied States cannot be "kidded," for the man that

(Continued on last page)

"Guilty" (100% T-F&D)*(Columbia, March 3; syn. time, 71 min.)*

A powerful melodrama in which the saving of an innocent man from death by execution at the last minute is one of the main features. There is strong human interest, and the suspense is extremely tense, particularly in the situation where the condemned man is led to the gallows. While the part showing the hero about to pay the death penalty for a crime he had not committed is gruesome, it is not so gruesome as it has been in other pictures of this type, because of the fact that the death penalty is not the only situation of importance; the love affair between the hero and the heroine occupying the first position. This love affair holds the interest well because of the fact that the hero is the son of the judge who had condemned the heroine's father, a United States Senator, to a term of years in the penitentiary, even though he was innocent. The spectator is naturally interested to know what will happen after the heroine learns who the hero is and, after she had learned it, how will the father feel when he learns that his daughter's sweetheart is the son of the man who had done so great an injustice to him.

In the development of the plot the heroine is shown realizing that the son should not be punished for a wrong he had nothing to do with. The father, too, after being paroled, accepts the hero as his son-in-law, because also he had felt that the son should not be punished for a wrong done to him by his father. When the hero's father, however, learns from his son that he is in love with the daughter of the man he had sent to the penitentiary, he calls on the heroine's father and threatens to revoke his parole unless he stopped the marriage of the young folk. The heroine, unwilling to see her father sent back to the penitentiary, tells the hero that she will not marry him. That evening the father commits suicide by drinking the poison the hero had left for the heroine to use on the plants for the extermination of plant germs, and as the hero was the last man to see the heroine's father he is accused of having murdered him. Circumstantial evidence is so strong that he is convicted and sentenced to die. Just before the execution, however, the heroine discovers her father's confession, written in the family bible, by his own hand, and is able to stop the execution without much time to spare.

The plot has been founded on a story by Dorothy Howell. It was directed by George B. Seitz intelligently. Virginia Valli makes a good heroine, John Holland a good hero, and John St. Polis a good father to the heroine. Lydia Knott, Erville Alderson and others are in the cast. The sound reproduction is good. (Silent values, very good.)

"Anna Christie" (100% T-F&D)*(MGM, Feb. 21; syn. time, 88 min.)*

If one is to judge by the fact that the silent version of "Anna Christie," produced by the late Thomas Ince years ago, made a box office failure because of the fact that it lacked entertaining values, the success of the present version, in which the characters talk all the way through, is owed chiefly to the good acting of Miss Garbo as well as to the skillful direction of Clarence Brown. Miss Garbo, whose mother tongue is not English, and who has not been very many years in America, speaks her lines with surprising clearness and with imperceptible foreign accent. It is the prediction of this paper that if Miss Garbo should continue taking English lessons she will in a very short time be able to speak English flawlessly and without any accent whatever. Her acting reminds one of the acting of the late Jean Eagles, particularly in that of the film version of "The Letter." She is a dramatic actress through and through. Charles Bickford, who plays opposite her, helps things considerably. Mr. Bickford is a fine actor, and his voice is strong and impressive. George Marion, too, deserves mention for having handled his part of the heroine's father with art.

The plot, which has been founded on the stage play by Eugene O'Neill, deals with a heroine, daughter of a Sweed, barge captain in New York, and a drunkard, who leaves Minnesota and comes to her father. The old man had not seen his daughter for fifteen years. The heroine goes to her

father's address, a saloon. There she orders whisky. The first person the heroine meets in the saloon where her father almost lived is her father's mistress, a worn-out old woman and a drunkard. When this woman realizes that the heroine is the "sweet" daughter the barge captain had been picturing to her she lets out a loud laugh. Soon, however, she feels sympathy for the heroine so that when the old man appears she goes to the barge, takes her belongings, and moves out. The heroine accepts her father's offer to live in the coal barge. She soon learns to like her new environment. The hero, a sailor, is cast up by the sea near the barge. He is dragged into the barge and nursed back to health. Soon the two fall in love with each other but the heroine, thinking of her crimson past, is unwilling to marry him. She refuses to accept the hero's marriage proposals and the hero insists upon knowing the reason. She is eventually forced to reveal the fact that a cousin of hers had taken advantage of her while working in his farm back in Minnesota and that she had left there and followed a path somewhat crimson. The hero is shocked and leaves her telling her that he does not want to see her again. But a few days later, unable to forget her, he returns to her. He makes her swear upon his cross that she was not a bad woman any longer. She swears to it. There is a reconciliation between them and between the hero and the heroine's father, who up to that time had been opposed to his daughter's marrying a sailor.

Marie Dressler does excellent work as the old hag. James T. Mack, Lee Phelps and others are in the cast. The sound reproduction is good. (Silent values, good.)

"Framed" (100% T-F&D)*(Radio Pictures, March 16; syn. time, 78 min.)*

A powerful gang story. The direction is so intelligent, the acting so realistic, and the plot construction so good, that one is made to feel as if seeing real gangsters at work. There are times when the spectator is held breathless from fear lest the hero or the heroine lose their lives as a result of the wrath of the villain, a vicious gangster, head of a murderous band. The suspense is particularly tense in the situation where the villain sends the hero to a spot where he is to be murdered, and where the heroine is locked by the villain in a closet so that she might be prevented from reaching the hero and informing him of the danger to his life.

The heroine's father is shot and killed by the police while he was committing a crime and the heroine swears that she will some day avenge his death. The villain, a gang leader, opens a cabaret and the heroine is a hostess in it. She becomes acquainted with the hero and learns to like him. But when she is informed that he is the son of the chief of police she determines to strike at the police chief through his son. But she soon finds out that she loves him too much to harm him so that when she learns that the villain, out of jealousy, had ordered one of his men to kill the hero she threatens the villain that she would tell the police what she knew about him if his orders should be carried out. The villain locks the heroine in his room but she escapes and reaches the hero in time to save his life. The chief of police had sworn that he would make the villain regret it if he should allow his son into the cabaret. So when he heard that his orders had been disobeyed he takes a detachment of police officers with him, goes to the cabaret, and wrecks it. The villain goes to the heroine's apartment to punish her for having interfered with plans. Soon the hero arrives there, too. The villain locks him in the apartment and invites him to one of the rooms. A shot is heard but the terrified heroine sees not the villain but the hero exit. The police authorities arrive soon after the hero had departed and arrested the heroine; they find the villain dead. The police chief learns from his son that the heroine had saved his life and, realizing that she was not bad, gives to his son his consent to marry her.

The plot has been founded on a story by Paul Scofield. George Archainband directed it with skill. Evelyn Brent is the heroine, Regis Toomey the hero, and Ralf Harolde the villain. The sound recording is excellent if one is to judge by the fact that the dialogue is understandable one hundred per cent. (Silent values, excellent.)

"Light of Western Stars" (100% T-F&D)*(Paramount, April 19; syn. time, 69 min.)*

A good western melodrama, with heart interest, suspense and some thrills. The thrills are caused by the gun fight between the villain's gang and the hero and his pals, cowboys, determined to prevent the villain from getting hold of the heroine's farm. In the development of the plot the heroine, an Eastern girl, is shown reaching a western country, where her brother, who had been murdered by unknown persons, had a ranch. The hero, after a few drinks with his pals in a saloon, swears that he will marry the first white woman he would meet. Just as he came out of the saloon he meets the heroine and proceeds to make violent love to her. The heroine resents his acts and tries to get away from him. She is unsuccessful, however, until she mentions the name of her dead brother. Then the hero comes to his senses, for the dead man had been his best pal. The heroine succeeds in reaching her ranch. The following day he accompanies his friends to the heroine's ranch seeking jobs. The heroine agrees to hire them. The hero then comes forward, and the heroine refuses to hire him, still feeling resentful for his conduct towards her the night before. The other ranch hands, however, refuse to accept the jobs without the hero and they all leave. The villain enters the house and tells the heroine that the ranch belonged to him, as he had taken it over by paying the taxes that were due. Soon he attempts to kiss her. The hero, however, who, knowing the danger to the heroine because of the presence of the villain in the neighborhood, remained near the ranch with his pals, enters the house and orders him to put up his hands and to leave. The villain, facing the muzzle of the hero's gun, is compelled to obey his orders. The following day the villain, accompanied by the sheriff, who was his confederate, and by the sheriff's men, returns, surrounds the ranch, and starts shooting in an effort to drive the heroine, the hero, and his men away from there. The hero, however, outwits the villain and forces his retreat. Soon it comes to light that the reason why the villain was insistent upon getting hold of the ranch was the fact that he had discovered gold on it. But the hero eventually proves the villain the murderer of the heroine's brother.

The plot has been founded on the novel by Zane Grey. Otto Brower directed it. Richard Arlen is the hero, Mary Brian the heroine, and Fred Kohler the villain. William LeMaire, George Chandler, Sid Taylor, Guy Oliver, Gus Saville and others are in the supporting cast. The sound reproduction is good. (Silent values, good.)

"Song o' My Heart" (100% T-F&D)—with John McCormack*(Fox, no rel. date yet set; time, 1 hr. 25 min.)*

The cheerfulness displayed by those that attended the premier showing in this city after the picture was over should be taken as a conclusive proof that "Song of My Heart" will be an unprecedented success, for most of them are "hard-boiled," not the kind that would go into convulsions over a picture if there was no justification for it.

"Song o' My Heart" has every element that goes to make a picture a box-office success—sweet sentiment, tender pathos, charming love interest, sympathetic interest for the principal players and friendly interest for every one of the characters. In addition to all these, there is wholesome comedy, humor, and wit such as only persons of Irish extraction can display. In one of the situations, J. M. Kerrigan, as Peter, is shown visiting his sick friend, Farrell McDonald. After a witty repartee between the two, during which Peter told Farrell about another friend of his who had died when he thought he was getting well, Peter started to leave. But he paused at the entrance. When the sick man inquired as to the cause of his hesitation, Peter replied: "I was just thinking what a lot of trouble it will be to get a coffin up these stairs." The audience roared at this. There are many other witticisms "cracked" by Mr. Kerrigan that caused people to roar from laughter.

Those who conceived the story showed great intelligence by refraining to put Mr. McCormack in the main love affair. This has been reserved for Miss Maureen O'Sullivan and John Garrick. Both these are young, and nice looking,

and by their good acting make the affair charming. Yet Mr. McCormack has not been left out of a love affair; he is shown as having loved but as having lost the woman he loved to another. Alice Joyce is the woman. The scenes where it is shown that Miss Joyce, abandoned by her husband, is compelled, with her two children, to seek asylum with her sister, a killjoy, and where it was disclosed that it was her McCormack had loved, are tenderly pathetic. It is hardly necessary to say that Mr. McCormack's singing is enchanting, particularly when he sings Irish melodies. "Then You'll Remember Me," "A Fairy Story by the Fireside," "Just for a Day," "I Feel You Near Me," "Kitty, My Love," "The Rose of Tralee," "Little Boy Blue," "Ireland, Mother Ireland," "I Hear You Calling Me," are some of the songs he sings through the picture.

The story is supposed to have been written by Tom Barry. But J. J. McCarthy, the man who had roadshowed "The Birth of a Nation," "Way Down East," "The Covered Wagon," "The Big Parade," and other big pictures has collaborated. In fact he has furnished most of the story material and many of the jokes. He "lived" with the picture while it was produced, having traveled to Ireland to take many of the scenes, his idea being to impart to the story realism to the highest degree.

The picture was directed by Frank Borzage, the capable director who produced "Street Angel," "Seventh Heaven," and other big pictures. Maureen O'Sullivan is a charming young woman. This is her first picture. She was picked out as the proper type while still attending a finishing school in Ireland. The young boy, Tommy Clifford, about 11 years' old, was picked out from a number of school children that were given tests. J. M. Kerrigan will be remembered long for his witticisms and for the way he has put them over. Alice Joyce is a pathetic figure as the destitute mother of two children, who was compelled to seek asylum in the home of her sister, a flinty-hearted woman, impersonated by Emily Fitzroy. Farrell MacDonald and others are in the cast, doing good work. The recording is excellent. As a result the sound reproduction is good. A great deal of the credit, however, belongs to Winfield Sheehan, under whose supervision the picture was produced.

"Song of My Heart" should appeal to everybody. It is destined to make a great success.

"Honey" (100% T-F&D)*(Paramount, March 29; syn time, 76 min.)*

A very good program picture. There is romance, fairly deep human interest, good singing, (even though the singing seems to be out of place), and considerable comedy. Most of the comedy is caused by Zasu Pitts, who again takes the part of a maid, and by Harry Green, of "The Kibitzer" fame.

The story revolves around the brother and the sister of an aristocratic Southern family. The sister (heroine) was forced to lease their home to a wealthy New York woman for six weeks, much against the protest of her brother. According to the terms of the lease, the heroine was to provide white servants. But because the white servants, with the exception of Zasu Pitts, had failed to appear, the heroine is forced to assume the duties of a cook, and to induce her brother to assume the duties of a butler. But they keep it a secret from their wealthy tenant. In the course of things, the heroine falls in love with the fiance of the wealthy woman's daughter, and her brother with the daughter of the wealthy woman.

The plot has been founded on the novel and play, "Come Out of the Kitchen," by Alice Duerr Miller and A. E. Thomas. Wesley Ruggles directed it. Nancy Carroll is the heroine, Skeets Gallagher the brother, Cora Falkner the wealthy woman's daughter, Stanley Smith the fiance, and Harry Green, the detective employed by the wealthy woman. The sound reproduction is good. (Silent values, very good.)

"She Steps Out"*(Fox)*

This picture was reviewed in the issue of February 1 under the title, "Harmony At Home."

heads it understands the law far better than the law firm of high price lawyers Mr. Hays engaged to advise him on the contract and on the arbitration rules. The fact that last year Mr. Myers told them that their arbitration clause and the entire arbitration system in the motion picture industry was illegal and Judge Thacher proved him, by his decree, correct may be the best proof of it. It has cost them millions by disregarding his sincere advice. They should show common sense now and take his advice on "Protection." They will save millions if they do.

RETAIN YOUR FREEDOM!

It was said in the March 8 issue that the intensive activities of the representatives of the Copyright Protection Bureau in Michigan, Minnesota, and Texas are the answer of the Hays organization to the Thacher decree, because of the fact that the exhibitor leaders of these states have taken a prominent part in the Allied movement. Will H. Hays, the representative of the producer-distributor interests, wants to punish them for this by punishing the members of their organization.

While reprisals is one of the motives, there is still another motive, much more important: the Hays organization, smarting from the lashing it received from Judge Thacher, is gathering as many cases of contract violations by hold-overs as it can so that it may present them to the District Court and thus obtain a modification of the Thacher decree. The decree demoralized the Hays organization to such an extent that it threatens its extinction and Mr. Hays and those he has surrounded himself with are exerting every ounce of their energy to have it modified.

The Allied leaders, having divined their motives, have set out to gather as many cases proving that the hold-overs were the result of verbal understandings between exhibitors and exchange-men as they can and present them to the Court to offset the efforts of the Hays forces.

The desperate efforts the Hays crowd are exerting to obtain a modification of the decree are not surprising. The Hays organization was built upon controlled arbitration and a one-sided contract, and when these were knocked out the foundation of that organization was washed away. It is natural, therefore, for it to grasp every possible chance to bring about the modification of the decree. But there is no reason why you should not exert equally great efforts to prevent its modification by presenting to the Court your side of the case. And what the Allied leaders are doing is wise.

If you have any documentary evidence proving that your having held over a film was the result of an understanding between you and the exchange, present it to your leader. If your state is not affiliated with Allied States, then send it to Hon. Abram F. Myers, President and General Counsel of Allied States Association, Union Trust Bldg., Washington, D. C. In his person, you have the greatest defender of exhibitor rights you have ever had. If you haven't any documentary evidence, then send him an affidavit, sworn to before a notary public. In the meantime, refrain from holding over films unless you have the permission of the exchange in writing. Often you find yourself in a position where you must use a particular film an extra day. When you call the exchange manager on the tele-

phone and he grants you the permission, request him to send you a telegram confirming his consent. Remember that when you use the film without the distributor's written permission, there may be a technical violation of the Copyright Act, even though you may have had his oral permission, unless of course, you can prove it by witnesses, or by hearers, if the oral permission was made through the telephone. I am not mentioning anything about "bicycling," because hardly any is done now. Besides, HARRISON'S REPORTS will not give to a "bicyclist" any facts by which he could defend himself, because it considers him a menace, the kind that should be exterminated. Such an exhibitor completes with the honest exhibitor on unequal terms.

Let me repeat that the Thacher decree has been the worst blow the Hays organization has had since it was founded and therefore it will, as you well understand, use any means it can to bring about its modification. So it is up to you so to conduct yourselves as to make it impossible for it to get any such contract violations. The Thacher decree has freed you from the slavery of the Hays crowd. Do everything you can to retain your freedom.

PITTSBURGH AND THE COPYRIGHT PROTECTION BUREAU

The following resolution was passed by M. P. F. O. of Western Pennsylvania, on January 28:

"BE IT RESOLVED that the Motion Picture Theatre Owners of Western Pennsylvania, Inc. are in accord with the faithful observance of the copyright laws concerning and appertaining to motion pictures, and will at all times co-operate in any endeavor for the just enforcement of such laws.

"FURTHER BE IT RESOLVED that Motion Picture Theatre Owners of Western Pennsylvania, Inc. disapproves the methods of the Copyright Protection Bureau and the Motion Picture Producers and Distributors of America in their present campaign of wholesale prosecution of persons for infringements which, in most of the cases, were caused through the encouragement and verbal consent of the authorized agents and employees of the several producers.

"FURTHER BE IT RESOLVED that it is the consensus of opinion of this body that the methods used by the Copyright Protection Bureau and Motion Picture Producers and Distributors of America are calculated and intended only for the purpose of exacting penalties for trivial infringements, innocently caused, and which, in the greatest number of cases could be prevented by a timely notice to the exhibitor when it becomes apparent that such exhibitor has made a mistake of his contract rights.

"FURTHER BE IT RESOLVED that the methods being used by the Copyright Protection Bureau and the Motion Picture Producers and Distributors of America do not tend to bring about enforcement of the copyright laws but, owing to the intricacies and complexities of the many contracts, only tend to demoralize the motion picture industry and confuse the exhibitors.

"FURTHER BE IT RESOLVED that a copy of these resolutions be sent to the Copyright Protection Bureau, the Motion Picture Producers and Distributors of America, all of the local exchanges, and the various trade papers."

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WHAT THE SELLER CAN OR CANNOT LEGALLY DO

The producers, in order to sustain their position in regard to their policy on "protection," have frequently pointed out to the fact that the United States Supreme Court has upheld the right of a seller to sell his goods to whomever he pleases, and that he is not compelled to give a reason why he prefers one customer over another.

This statement is correct; the Supreme Court has upheld such a right. The seller may refuse to sell you his goods, even though you may offer a bigger price than your competitor, on the mere fact that he does not like the color of your necktie. He may even let your competitor have his goods for nothing, and there is no way by which you could prevent him from doing so. But let two or more manufacturers refuse to sell you their product for the same reason and their act becomes a violation of the law, on the ground of conspiracy in restraint of trade.

That is exactly what was the matter with arbitration. The individual producer had the right to make arbitration part of his contract, and to refuse to sell you film any longer if you should violate the agreement about arbitration. But because more than one distributor, in fact, all the distributors, inserted the arbitration clause in their contracts, and because all these imposed the same terms on you, and took concerted action to force you to live up to the arbitration awards, their act became a conspiracy in restraint of trade.

Their act in reference to protection is no different from that in the question of arbitration. Each theatre-owning producer-distributor may, under certain conditions, refuse to sell you his product and you can do nothing about it, but when he, in addition to depriving you of his own product, enters into an understanding with other distributors, even with such as own no theatres, to deprive you of their product, then their acts become, in the opinion of men that know the law, a conspiracy in restraint of trade. And it is the belief of these lawyers that, if an exhibitor has suffered any losses as a result of such a conspiracy, he may sue in the Courts for three times the amount of his losses.

Theatre chains that have no connection with a producer may be subject to the same action, for their act of forcing the exchanges, because of their great buying power, to deprive you of their product is no different from the acts of those who are affiliated with a producer.

I said that a producer may refuse to sell you his own product "under certain conditions." Let us amplify this statement:

Suppose you have a theatre in a fairly populous city, in the business centre of your town. Your relations with the distributors, particularly with, say the Mammoth Film Company, have been most amicable; although you have the only theatre in the town, or control all the theatres in your town, you are paying prices for their film that satisfied them. Wanting to keep up with progress you spend, say, one hundred thousand dollars in improving your theatre, putting in new seats, new equipment, and in redecorations. You figure out that, feeling safe that you would be able to get service for the following five years, you would be able, not only to get your investment back, but also to make a profit in addition to paying interest on your initial investment. But no sooner do you finish your improvements than the Mammoth Film Company

announces that it has acquired a plot of ground opposite your theatre and has started building operations for a theatre.

What happens when the Mammoth Theatre is erected?

(1) Your film service from the Mammoth Film Company ceases. Thus you are deprived of a product you advertised in your community for years.

(2) Because of the influence the Mammoth Film Company exerts on the other distributors, the choice product of these distributors is taken away from you and given to the Mammoth Theatre. You cannot buy such product at any price, even though you may offer twice as much money as you offered before, which may be five times as much as the Mammoth Theatre is paying.

(3) The price for the remaining product immediately goes up; the other distributors, because of the unfair competition created in your locality, demand bigger prices for their product.

(4) In case you decide to play the picture second-run, the Mammoth Theatre demands lengthy protection from you, the time ranging anywhere from thirty days to one year, so that you might not be able to play the pictures when new and thus establish a reputation that you are showing moss-covered films. As a result of this undeserved and unfair competition—

(1) Your yearly established profits vanish, and

(2) Your entire investment is endangered, and often is lost.

My opinion as a layman is that the act of the Mammoth Film Company is "Malicious stoppage of essential supplies with a well designed establishment of destructive competition," and a theatre owner that has found himself in such circumstances could sue the Mammoth Film Company for damages on these grounds.

It would have been different, of course, if the Mammoth Theatre had been erected two or three miles away, on a spot that would not affect your receipts, but when it erects it within your zone, the matter differs. Because of the fact that the Mammoth Film Company cannot assert that you did not buy its product or that you did not pay fair prices for it, it will have a hard time convincing a jury that its action in setting up a theatre in your locality in competition with you was justified.

In case a producer is threatening to put up a theatre in your locality in competition with you, I suggest that you keep a record of every conversation, whether conducted in person or over the telephone, the date and hour it took place, a copy of every letter exchanged between you and the film company or any of its representatives, and in fact the record of any action taken by a representative of that company, so that you may use it when you start court proceedings.

The Allied leaders are determined to force the producers to agree to a regulation of theatre building so that no theatres may be erected when their is no justification for their erection. If the producers should refuse to agree to such a regulation. I am sure that the matter will be fought in the courts.

"Clancy In Wall Street" (100% T-F&DN)
(Edward Small—State Rights; syn. time, 82 min.)

A good comedy, with some human interest toward the end. The comedy is caused mostly by Mr. Charles Murray, who is shown being in partnership with Lucien Littlefield in the plumbing business. Accidentally he becomes interested in stocks, and, without having any idea about investing in such matters, allows a broker's employe to buy some stock for him. He finds out what he had done, and seeks to have the order canceled, but when he is told that the stock he had bought had gone up and that he had made a small profit he reconsiders. In a short time, he is made rich. The fact that the employe of the broker had fallen in love with his daughter (heroine) helped matters. The hero rents a beautiful apartment in a better part of the town, and puts on airs. When the partner finds out that the hero had been using the firm's money they have a quarrel and they dissolve their partnership. The market crash comes and, because the heroine had refused to accept the marriage proposal of the broker's employe, the hero is left to his fate; a demand is made on him for margin and as he is unable to meet it he is sold out. He is thus left penniless. But when his ex-partner hears of his plight he calls on him and tells him that he is still a partner in the business.

The picture has been produced well, and should give pretty good satisfaction where comedies take well. The plot has been founded on a story by Ralph Bell and Jack Wagner. Ted Wilde has directed it. Besides Charles Murray and Lucien Littlefield, there appear in the cast Aggie Herring, Kate Price, Edward Nugent, Miriam Seegar, Reed Howes and others. The sound has been recorded fairly well. (There will be no silent version.)

**"Young Eagles" (100% T-F&D) with
Buddy Rogers**

(Param., April 5; syn. time, 68 min.)

"Young Eagles" should entertain very well those that will see it; there are several thrills in it, some human interest, considerable comedy, and the spectator is often held in tense suspense.

As the title indicates, "Young Eagles" is an aviation picture. It presents Buddy Rogers (hero) as an air fighter in France. While in Paris on a leave of absence, he meets the heroine and falls madly in love with her. When he leaves to return to the front, they promise that they will not forget each other. The hero does considerable flying. He bags one of the most famous German aces and feels sure that the leave of absence he was so eagerly looking for would be forthcoming soon. His commanding officer tells him that he had been detailed to take the German ace along with him to Paris, so that he might make him talk. The hero, however, remonstrates, stating that the German was not the kind of a person that would talk. But he is ordered to take him along anyway. In Paris he visits the heroine. The German ace is made to believe by the heroine that he is a German spy and by a prearrangement they drug the hero and his pal, a fellow-officer. When the hero and his pal regain consciousness they find that they had been stripped of their uniforms and were left only in their underclothing. They notify Paris headquarters and they obtain uniforms. The heroine and the ace had tricked the authorities and flew away. At the expiration of their leave, the hero and his pal return to the front. At the approach of a German aeroplane squadron, the hero is ordered to take the air. During the fight the hero recognizes the German ace and engages with him in a fierce combat. But the hero is downed. The German ace, however, feeling grateful toward the hero for having saved his life at the time he had been captured, descends and frees him from the wreck. But in doing so he is captured by the Allied troops. The hero is taken to the hospital seriously wounded. Because he thought that the woman he loved was a spy and that she did not love him, he did not want to live, until his superior officer informs him that she was in the American intelligence service, and that his drugging had been brought about purposely to give the heroine an opportunity to enter Germany so that she might send them information that would enable them to defeat the enemy. After the war ends, hero and heroine become reunited, the German ace becoming the best man.

The plot has been founded on the stories, "The One Who Was Clever," and "Sky High," by Elliott White

Springs. William A. Wellman has directed it with skill. Charles Rogers is good as the hero, and Jean Arthur as the heroine. Paul Lukas does good work as the German ace. Stuart Erwin, Gordon DeMain, James Finlayson and others are in the cast. No ill feeling against the Germans is generated. The recording is good. (Silent values, very good.)

**"Beau Bandit" (100% T-F&D) with
Rod LaRocque**

(Radio Pictures, March 2; syn. time, 65 m.)

A good outdoor picture, in which the hero is presented as a suave and refined Latin-American bandit, who, although he was notorious and had a \$5,000 price hanging over his head, had not robbed anybody and who, although he was nick-named "The Killer," had not killed anybody. In company with his pal (Mitchell Lewis), deaf and dumb, he is on his way to rob a bank when he hears a woman singing. He becomes so captivated with it that he orders his man to wait for him in the outskirts of the town and then approaches the place where the voice was coming from. He comes face to face with the heroine. His bold manner fascinates the heroine, who confides to him that she loves a man, but he, being poor, does not want to marry her, unless he first acquires wealth. They part. When the hero finds his man, he is given a note, sent by the wealthiest man in the town, asking him to call on him if he should be interested in a proposition that would make him money. The hero calls on the wealthy man, and is offered \$12,500 if he would kill a young man. The hero accepts the proposal. He calls on the young man and informs him of his mission. The heroine calls on the young man. Thus the hero has an opportunity to learn that the sweetheart the heroine had spoken to him about was this young man. The hero returns to the wealthy man and tells him that the young man had offered him \$3,000 to kill him. They make a final bargain by which the hero is to kill the young man for \$5,000. The hero returns to the young man. The hero returns to the wealthy man and tells The hero invites the young man into the shack and a shot is heard. The wealthy man, thinking that the report was that of the shot fired by the hero into the body of the young man, gets away and calls on the sheriff to make arrangements to arrest the hero so that the two might split the reward. But the hero is able to outwit the wealthy man. The \$5,000 he gets from the wealthy man, however, is handed by him to the young man, who had not been killed by the hero. The hero loved the heroine so well that, when he found out that the heroine loved the young man passionately, he had conceived the idea of helping her.

The picture has been directed in a whimsical vein. There is humor, buried deep into the action, the kind cultured picturegoers will recognize and will appreciate. Wallace Smith is the author, and Lambert Hillier the director. Doris Kenyon is the heroine and Walter Long the sheriff. The recording is excellent. (Silent values, fairly good.)

**"City Girl" (45% T-F&D) with
Charles Farrell and Mary Duncan**

(Fox, February 16; syn. time, 71 minutes.)

It is not a badly made picture, but it is not very entertaining. Nor is it inspiring; one cannot get an inspiration from a heroine who will leave the city to go to a farm, to a worse drugery, even though she did it out of her great love for her husband, the hero. Another unpleasant feature is the narrow-mindedness of the hero's father, who assumes an uncompromising attitude toward the heroine; he believed that she married his son to make a "soft" berth for herself, and that she could not, therefore, be a moral woman. In the development of the plot it is shown that the hero's father is eventually won over by the heroine, but this fact is impotent to efface the unpleasant feeling created in the spectator as a result of the old man's earlier inflexibility.

The plot has been founded on Elliot Lester's play, "The Mud Turtle." It was directed by F. W. Murnau. Charles Farrell and Mary Duncan do good work, but the best work is done by David Torrence, who takes the part of the narrow-minded father of the hero. Edith Yorke is the hero's mother, and Dawn O'Day the hero's little sister. The first half of the picture is silent. The sound of the talking part has been recorded fairly well.

**"Wide Open" (100% T-D) with
Edward Everett Horton**

(Warner Bros., Feb. 1; syn. time 65 min.)

A very good farce comedy. Though the story is not very strong, the spectator is made to laugh continuously and even to roar out loud because of the clever dialogue, good acting and facile tongue of Mr. Horton, aided by the good work of Patsy Ruth Miller and of Louise Fazenda. This time he is a timid bookkeeper, full of ideas to expand the business to save his employer money, but is unable to present them because of the fear that he might lose his job. He is also woman-shy, which causes most of his difficulties.

The fun starts when a record is played back recording a conversation between the hero and a woman co-worker, who was secretly in love with him. She brings her mother to his home to force him to marry her but when they find another woman has walked in, they leave him. This young woman is the heroine, daughter of his employer, but he did not know it. She compromises him to the extent of pretending to be his wife and the office force come to celebrate the event. The following day she leaves suddenly and he discovers her in his employer's office. Then he learns who she is. He is told that he had been made general manager, and that his plans, which the heroine checked up, sneaking into his home to do it, had been accepted. He also wins her as his wife.

Miss Fazenda, as the love-sick plain secretary, supplies her usual amount of laughs. She also sings a song while under the influence of a few drinks, which she had taken at the party. T. Roy Barnes is the blustering salesman, who tries to win the heroine. Others are Edna Murphy, Frank Beal and Vincent Barnett.

Archie Mayo directed it skillfully, from a story by Edward Bateman Morris, originally called "The Narrow Street." The sound is well recorded, the words being intelligible at all times. (Silent length not yet determined. Silent values almost as good as the sound values.)

"The Big Party" (100% T-F&D)

(Fox, Feb. 23; syn. time, 68 min.)

This is a picture depicting the life of youthful people, and barring the fact that some of the women characters appear nude to an embarrassing degree and the young men act immodestly by trying to peep into the room where the girl characters appeared dressed scantily, it is a lively, cheerful entertainment. There is, of course, the usual villain, who covets the young heroine and tries to win her over by lavishing his wealth on her, but the matter is handled well by the director. Besides, the hero is given a chance to beat the villain badly and so cheer the spectators. There is considerable comedy in it.

The story deals with two girls the heroine and her chum, who work in a five-and-ten-cent musical store. Because the manager tries to get "fresh" with the heroine she slaps him in the face and loses her job. The young men, the hero and his chum, live in the same apartment house. They become acquainted with them. The young hero, when he hears that the heroine had lost her job, offers to help her get a job in the establishment where he was working as a window trimmer. The establishment is in financial difficulties and could not hire any more employees, but the villain for whom the owners were trying to borrow money, when he sees the heroine, becomes attracted by her beauty so much that he, with ulterior motives, suggests that they hire her, set her up in a beautiful apartment, and furnish her with the best finery from their establishment, so that she might entertain out of town customers and so induce them to buy, his real purpose being to "trap" the heroine. The owners, hoping to get the needed money from him, accept his suggestion. After the heroine sets herself in the apartment the villain, finding himself alone with the heroine one evening, tries to get "fresh" with her, but she repulses him. In the meantime the hero, who had had a fight with the heroine because of her having accepted the villain's favors, goes to the apartment and, finding the door locked, enters through the fire escape and arrives at the moment the heroine was repulsing the villain. He gives the villain a good beating, but he and his friend are arrested by an officer and taken to the police station. When the judge hears what had occurred and the part the villain had played, however, he liberates them.

The plot has been founded on a story by Harlan Thompson. John Blystone has directed it. Sue Carol, Dixie Lee,

Walter Catlett, Frank Albertson, Richard Keene and others are in the cast. The recording is good. (Silent values, pretty good).

**"Lovin' the Ladies" (100% T-F&D) with
Richard Dix**

(Radio Pictures, April 6; syn. time, 65 min.)

Although the story is not very strong, capable direction and acting, combined with the beautiful settings and the excellent recording, have made it entertaining. It is a high comedy, with many of the situations bordering to farce. The atmosphere in it is refined.

The story revolves around a man with an income of one hundred thousand dollars a year, who does not believe in love but in environment and bets five thousand dollars with a friend of his that he could take any man, put him close to any woman, prepare the environment for him, and in a short time he will make them both fall in love with each other. The man he selects is the hero, an electrician, sent for to repair defective electrical wiring. They make the proposition to him, but he at first rejects their proposal, considering it an insult, but when he is offered half of the bet he, realizing that he will be able to send his brother to school with the money, accepts the offer. They dress him up and stage a party for his benefit, presenting him as a wealthy Englishman who had visited Monte Carlo, Carlsbad, Nice, Biarritz, and other European resorts so often that he had become bored with them. But instead of falling in love with the woman the bettor had designated, the hero falls in love with the heroine, fiancée of the bettor, but a different girl from the other society girls. The heroine, too, falls in love with him. But when the bettor tells the heroine that the hero is not a society man but an impostor, the heroine is shocked. The hero tries to explain but in vain. He is then compelled to lift her in his arms and to take her before the bettor, where he forces her to hear the whole truth. The heroine then realizes that her love for the hero had not been misplaced, for he had shown himself to be a man.

The plot has been founded on the play, "I Love You," by William Le Baron. Lois Wilson makes a charming heroine. Allen Kearns, Rita Le Roy, Renee Macready, Virginia Sale, Seimer Jackson, Anthony Bushell, Henry Armetta and others are in the cast. Melville Brown directed it well. (Silent values, fairly good.)

"LummoX" (100% T-F)

(United Artists, Jan. 18; syn. time, 82 min.)

An incoherent, jumbled up talking drama, drab and disagreeable, in which the main thing is the heroine's seduction by a young poet, and in which this heroine is compelled to let other people adopt her child because she was too poor to rear him well. There are also some side-doings, but these, too, are unpleasant. For instance, the heroine is shown denying an elderly woman, with heart trouble, her medicine, so that she might die and not feel the humiliation of being put out of her son's house by her son and sent to an institution. In this episode the young son is shown completely dominated by his contemptible wife. After his mother's death, he is shown making an attempt to choke his wife, but he desists. He sends her away, however, and tells her never to cross his path again. In another episode the heroine is shown having come across a young woman she knew; she had become a prostitute. She tries to induce her to give up her mode of living, and she succeeds. All these episodes seem foreign to the main plot, and contributing nothing to it except depression. The opening scenes unfold in a sailors' boarding house, in filthy environment, with considerable drinking for good measure. In one of the scenes a sailor is shown luring a young girl into one of the rooms with sinister intentions, but the heroine, guessing what was about to happen, rushes into the room and prevents unpleasant consequences. She then notifies the Society for the Prevention of Cruelty to Children. It is this very same young girl that is shown later in the story as having become a prostitute.

The plot has been founded on the novel by Fannie Hurst. Herbert Brennon directed it. Winifred Westover (formerly Mrs. William S. Hart), Dorothy Janis, Lydia Titus, Ida Darling, Ben Lyon and many other players are in the cast. The recording is only fair as is the reproduction. The direction and the acting are excellent, but the picture is not an entertainment, particularly not for children.

THE FOX MESS

Almost every one of you wants to know, either out of curiosity or out a direct interest, whether William Fox will be able to win in the present struggle or not; you, no doubt, want to know what the real facts that have brought to Fox the present difficulties are.

Personally I do not believe that Fox will be able to get out of the difficulties he is in; he will be so tied up in lawsuits that he will not be able to disentangle himself for several years to come, particularly if the higher courts should sustain the trusteeship agreement he signed with John E. Otterson, of Western Electric, and H. L. Stuart, of Halsey, Stuart & Co., which agreement has been sustained by Judge Levy, Justice of the Supreme Court of the State of New York. I am sure you know that, when Mr. Fox found himself and his company in a bad shape as a result of the market crash, he accepted Messrs. Stuart and Otterson to act as trustees with him, so that a refinancing plan might be arranged to take the Fox corporations out of their financial difficulties. But shortly afterwards, Mr. Fox repudiated that agreement, accusing the electrical company and the banking firm which had furnished him money when he needed it, with trying to get hold of his company.

The sudden change of mind by Fox was not warranted, for neither the American Telephone and Telegraph Company, whose subsidiary Electrical Research Products is, nor Halsey, Stuart & Company, was trying to get hold of the Fox Film Corporation, but both these companies wanted to know that the money they would raise for the two Fox corporations would be spent properly. It is natural for the person who lends money to want to have something to say as to how his money will be spent.

But Fox, after signing that agreement, and after four million dollars were raised by Messrs. Stuart and Otterson and paid out for current obligations, was suddenly seized with an unexplainable fear; it is manifest that he does not want anybody to have a careful look into the company's affairs, even though such was not the intention of Messrs. Stuart and Otterson.

Any other person should have been happy to have as allies so powerful firms as the A. T. & T. and Halsey, Stuart & Company. Adolph Zukor made a connection with Kuhn & Loeb, but Kuhn & Loeb did not try to take away any honors from Mr. Zukor. On the contrary, they let him manage his company as he did before. They realized that, while they could offer him advice in financial matters, they could not run the company themselves, because they did not know anything about running such a business, whereas Mr. Zukor knew how to do it most economically as well as most profitably. But Fox, instead of taking advantage of the experience of Halsey, Stuart & Co., and of A. T. & T. in financial matters, has repulsed it, preferring to run the company's affairs alone, little realizing that his company has outgrown him.

On the strength of their trusteeship agreement, Halsey, Stuart & Co. have submitted a plan for refinancing. But William Fox has rejected it, even though the plan is fair. On the other hand, he has accepted the Bancamerica-Blair plan, which will cost the company as high as \$31,000,000 more than the Halsey, Stuart & Co. plan. Mr. Winfield Sheehan ascribes secret agreements, made by Fox with Bancamerica-Blair, as the reason. These agreements were not, he accuses, disclosed at the stockholder's meeting, held on March 5. These charges have been made by Mr. Sheehan in an affidavit form, submitted to the Court in a suit for an injunction brought by him to prevent Fox from accepting the Bancamerica-Blair plan.

From the facts that have become known, one comes to the conclusion that the reason why Halsey, Stuart & Company are fighting for the adoption of their plan, which is better financially, is their desire to protect, not only the unsecured loans they have made to Fox Film Corporation and to Fox Theatres Corporation, but also the \$48,000,000 worth of Fox securities they sold to the public. On the other hand, all the Bancamerica-Blair group are interested in is the profits they will make out of the deal.

Fox has been the most fortunate film man in the business; he has had the good fortune to gather around

him five of the most competent men in the business. Winfield Sheehan, James R. Grainger, Clayton P. Sheehan, Courtland Smith, and Jack Connolly. Winfield Sheehan has produced pictures that Fox would never have dreamed of producing. "What Price Glory," "Seventh Heaven," "Four Sons," "Street Angel," "The Cockeyed World," "Sunny Side Up," and "Song o' My Heart" are some of them. James R. Grainger is conceded to be the best sales manager in the business. Clayton P. Sheehan has organized the Foreign Department to the highest efficiency. Courtland Smith organized the Movietone News Department, gaining so much prestige for it that Fox was able to get from the Movietone News as much as other producers were getting from their features. He also brought to Fox talking pictures, Grandeur pictures, and conceived and founded the Newsreel theatre in this city, a highly successful enterprise. Jack Connolly was sent by Mr. Smith to Europe as the representative of the Movietone News. The first feature he sent to America was Mussolini, followed by George Bernard Shaw, thus establishing the Movietone News as an extremely desirable attraction.

Unless Mr. Fox goes through with his agreements, which he has made voluntarily, the Fox organization may soon break up, Courtland Smith and Jack Connolly are out. It is said that Winfield Sheehan will never consent to remain with Fox if he should repudiate his obligations, and if Mr. Sheehan should, it is possible that James R. Grainger may go, too; and if he should go, three-fourths of the Fox salesforce will quit because of the esteem in which they hold their chief. Clayton P. Sheehan, too, may leave. There will not, in fact, be left any worth-while executive. Mr. Fox will then again be surrounded by his relatives, whom he has always tried to keep in strategic jobs.

The next thirty days may bring things to a head, and I thought of informing you of what is going on so that if you decide to make further tie-ups with the Fox Film Corporation for film, you may understand the situation fully. Remember that, with Winfield Sheehan out as production head, Fox will go back to making "Siseries" and "Johnstown Floods."

A LETTER ON THE ACTIVITIES OF THE COPYRIGHT PROTECTION BUREAU

The following letter was sent to this office by a friend from Philadelphia, who desires that his name be suppressed for the present:

"A rather interesting case was heard today which, while inconclusive and establishing no precedent, nevertheless proves how difficult it will be for the Hays organization to obtain a conviction for violation of the copyright law.

"Harry Perlman, of the West Allegheny and Lehigh theatres, this city, who has frequent clashes with the exchanges, was charged by the Copyright Protection Bureau with ten specific violations of the Copyright Law by bicycling and holding over film from Pathe and Paramount. The hearing took place in the United States District Court here with Assistant District Attorney Edwin S. Denby, Jr., prosecuting the action and Congressman Ben Golder, as counsel for the defense.

"The defense admitted playing the pictures three days instead of the two days stipulated in the contract but declared that this was done with the knowledge of the exchange. In the case of Pathe, the defense declared that the assistant manager of the exchange had given oral permission to play the extra day as an adjustment for some old claim. The defense further contended that since the contract provided for the payment of a fifty per cent charge where the film is played an extra day there was no violation of the Copyright Law because it did not come within the purview of the Copyright Law. The hearing soon became involved in a maze of contentions and denials on both sides, all highly technical and obscure to the bored jury, whereupon the District Attorney withdrew the charge and had the case quashed on the grounds that no evidence had been presented to prove criminal intent and advised Nizer to bring his action in the civil courts. This Nizer has declared he will do but, knowing the crowded condition of the court calendar, I doubt very much."

HARRISON'S REPORTS

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Vol. XII

SATURDAY, APRIL 5, 1930

No. 14

THE PRODUCERS' NEW CODE OF ETHICS

Marked "Confidential Until Morning of Release—Release Tuesday Morning, April 1, 1930," the following statement was issued by the Hays organization, which is quoted herewith verbatim:

"Sound, which revolutionized the art of the screen, has brought about the formulation of a new Code by the motion picture industry. The Code, which will apply to the making of talking, synchronized and silent motion pictures, was ratified by the Board of Directors of the Motion Picture Producers and Distributors of America, Inc., at their annual meeting here today, it was announced by Will H. Hays, president of that organization.

"The new statement of principles, which sound made necessary, has been adopted not only by every member of the organization headed by Mr. Hays, but has been voluntarily subscribed to by other factors in the industry. This action unites the twenty major motion picture companies of America, supplying a vast majority of the world production of motion pictures, in the observance of a Code that not only will determine the character of most pictures exhibited in 22,000 theatres in this country but which serve a world audience of more than 250,000,000 people weekly.

"The ratification today by the Board of Directors of the Motion Picture Producers and Distributors of America, Inc., follows a series of meetings held by Mr. Hays on the Coast with the production chiefs of the leading Hollywood studios at which the final details of the Code were developed and agreed to and during which Mr. Hays secured the signatures of the leading production heads to the document.

"To date, the companies that have subscribed to the new code of principles are:

"Art Cinema Corporation (United Artists); Christie Film Company, Inc.; Columbia Pictures Corporation; Cecil B. deMille Productions, Inc.; Educational Studios, Inc.; First National Pictures, Inc.; Fox Film Corporation; Gloria Productions, Inc.; Samuel Goldwyn, Inc.; Inspiration Pictures, Inc.; Harold Lloyd Corporation; Metro-Goldwyn-Mayer Studios, Inc.; Paramount Famous Lasky Corporation; Pathe Studios, Inc.; RKO Productions, Inc.; Hal Roach Studios, Inc.; Mack Sennett Studio; Tiffany Productions, Inc.; Universal Pictures Corporation; and Warner Bros. Pictures, Inc.

"The adoption of the Code," Mr. Hays declared, "marks the latest and greatest step taken by the motion picture industry in the direction of self-government, to the end that the entertainment, educational and informative values of the theatrical screen shall conform not only to the best standards of this art but to the wholesome instincts of life.

"The advent of sound encouraged the development of new forms of screen entertainment and opened a vast field of dramatic literature which for the first time could be reflected both in action and talk on the screen. For the past six months, therefore, the most intensive study and labor have been devoted to the formulation of a Code that would meet the conditions created by the introduction of sound on the screen. In the completion of this task the industry owes much to studies made by leading dramatists, educators and psychologists and to the cooperation received from church leaders, from leaders in the field of child education, from representatives of many women's organizations and from other students of our moral, social and family problems."

"The fundamental principles upon which the new Code is based, and some of its main provisions, are given as follows in a statement issued today by the Motion Picture Producers and Distributors of America, Inc.:

"The motion picture, as developed for the primary purposes of the theatre, is a universal system of entertainment. Its appeal has broken through all barriers of class distinction. It is patronized by the poor man, the rich man, the old and the young. It is a messenger of democracy, and the motion picture industry is sensible of the great public responsibility. It is provided, therefore,

That every effort shall be made to reflect in drama and entertainment the better standards of life;
That law, natural or human, shall not be ridiculed;
That sympathy shall not be created for the violation of the law.

"Mankind generally has realized the difference in the entertainment which tends to improve the race, and the entertainment that tends to degrade. Crime, brutality, vice, are among the facts of life, but it is recognized that there is a right way and a wrong way to present such facts on the screen. Thus the new Code provides,

That crimes against law shall never be presented in such a way as to throw sympathy with the crime as against law and justice;

That acts of murder or brutality shall be presented only in such a way as will not inspire imitation;

That methods of crime shall not be presented in explicit detail on the screen;

That revenge in modern times shall not be justified as a motive;

That the use of liquor in American life shall be restricted to the actual requirements of characterization or plot.

"The love of man and woman, the social problems that emphasize the need of religious, ethical and moral teachings, are obviously proper plot material for motion picture presentation. Nevertheless, the screen which reflects the art of the multitudes, with its vast popular appeal, owes a definite responsibility to public morals to treat all sex relationships with due care and judgment. The Code provides, therefore,

That the sanctity of the institution of marriage and the home shall be upheld;

That adultery shall not be explicitly treated or justified;

That scenes of passion shall not be introduced when not essential to the plot;

Sex perversion or any inference of it is forbidden on the screen;

The subject of white slavery shall not be treated on the screen.

"Good taste and a proper regard for the sensibilities of the audience must regulate the treatment of low, unpleasant, although not necessarily evil, subjects.

"Among other provisions for safeguarding the standards of motion pictures are the following:

No film or episode may throw ridicule on any religious faith.

Ministers of religion in their character of ministers of religion should not be used as comic characters or as villains. The use of the Flag shall be consistently respectful.

The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

Pointed profanity is forbidden.

Obscenity in word, gesture, reference, song, joke, or by suggestion, is forbidden.

Dances which emphasize indecent movements are to be regarded as obscene.

Indecent or undue exposure is forbidden.

(Continued on last page)

"Mammy" (100% T-D)—with Al Jolson
(Warner Bros., May 31; syn. time, 82 min.)

This picture is worse than any other picture Mr. Jolson has appeared in. There is no worth-while act done by the hero or any other character, for that matter. Even his visiting his mother is artificial. It is shown that he would not white her at all. So when he, accused of a murder he had not committed, thinks of his mother and decides to visit her to make her believe that he was going on a long trip to Europe so that she might not know that he would possibly be in prison for that length of time, his act does not ring true. The picture shows nothing to inspire one. It presents the hero, as a minstrel, in love with the heroine, member of the troupe, who in turn loved another, also member of the troupe. But the latter did not love her. A villainous character, also member of the troupe, resents the hero's interference with his plans to "possess" the heroine and plans vengeance; he substitutes bullet-loaded cartridges for the blank ones in the gun the hero was using in the act to shoot at the man whom the heroine loved, so that when he uses it the bullet wounds him so seriously that for a time it was thought he would die. The hero calls on the wounded man in the hospital but his innocence is not believed. He is arrested by two detectives and when he is being taken to the police station he escapes. He rides freight cars and reaches home to his mother, whom he tells that he was engaged for a European tour, his desire being to keep her believing that he would be in Europe instead of in jail. He then takes another freight train to return to the scene of the supposed murder, intending to give himself up. When the train touches a small town, however, he is discovered by his old friends of the show and is told that the man who did the shooting had confessed, and that the wounded man did not die. The heroine is glad to see him, for she had realized that she could be happier by marrying him.

The picture has been directed by Michael Curtiz. Lois Moran is the young heroine; she is charming. Louise Dresser is the hero's mother, Lowell Sherman the man that was shot; Hobart Bosworth the heroine's father and Mitchell Lewis the murderer. There is gambling and drinking. The sound is fair. (Silent values as poor as the sound values. Roadshown in this city.)

"Captain of the Guard" (100% T-F&D)—with John Boles

(Universal, no rel. date set yet; syn. time, 83 m.)

The big scale on which "Captain of the Guard" has been produced, and the stirring scenes of the march of the French revolutionists on Bastille to save the imprisoned heroine, make "Captain of the Guard" entertaining, except, perhaps, to those that have read the history of the French revolution; for the picture has thrown historical facts to the winds. Whether it is wise to twist history as completely as the production department of Universal has done, it is a question. But there is no doubt that the picture will appeal to the masses. The picture dissolves from historical drama into musical comedy. This happens when the players abandon expressing their thoughts and their emotions by words and resort to song. This arrangement can hardly be called successful, for whatever the picture gains from the song is lost by the slowing up of the action. It seems to be an even swap. Mr. Boles has a good voice and although his singing is pleasing the songs he sings do not sound outstanding. It is evident that a double does the singing of Miss La Plante. Yet the synchronization is so good that the doubling will not be detected by the average picture-goer.

The plot has been founded on a story by Houston W. Branch. It was directed by John S. Robertson. Sam De Grasse, James Marcus, Harry Cording, Lionel Belmore, Otis Harlan, George Hackathorne, Richard Cramer and others are in the cast. The sound recording has been done well.

The story deals with the hero, a gallant guardsman, who is engaged by the heroine's father to teach the heroine singing. He falls in love with her. A courtier, close to King Louis the XVI, is so captivated by her beauty that he wants her as his wife. But the heroine will under no circumstances marry him. She marries the hero. The hero is recalled to his regiment. Royalist soldiers visit the heroine's father's wine shop and when they see the heroine they become so captivated by her beauty that they attempt to make love to her violently. The father resents their conduct and attempts to interfere, but they shoot and kill him. The heroine vows to avenge her father's death. She

joins the revolutionists and soon becomes a second Joan of Arc to them. The villain, knowing who this woman is, induces the King to send the hero to capture her. The hero is sent and is surprised to come face to face with his wife. Royal troops arrest her and cast her into prison, despite his protests. The hero joins the revolutionists and at the head of a big mob storms the prison and liberates her.

"Hell Harbor" (100% T-F)—with Lupe Velez

(United Artists, March 22; syn. time, 89 m.)

The photography is the most artistic seen on the screen for a long time, and the acting excellent, but the story is unpleasant. The reason for its unpleasantness is the fact that it unfolds in filthy environment and revolves around the efforts of a filthy father to force his beautiful daughter to marry a big middle-aged brute, a man of low character. As a good measure, the spectator is treated to a murder right at the start, the man being murdered by the heroine's father for the purpose of robbing him of his money. It is the knowledge of this fact that puts the villain in a position to demand the heroine as a wife; he threatened to squeal unless the heroine's father forced her to marry him.

Lupe Velez' love affair is with John Holland, who takes the part of a pearl trader. In the development of the plot, the heroine is shown as conceiving the idea of persuading the trader not to buy the villain's pearls so that the villain might not be able to pay her father the money he had promised him. Thus she believed that she would not have to marry the villain. The hero is at first suspicious; but later he takes pity on the heroine, and finally falls in love with her and when she steals into his schooner he takes her along to Cuba there to marry her.

The plot has been founded on the story, "Out of the Night," by Rida Johnson Young. Henry King directed it. Jean Hersholt is the villain, and Gibson Gowland the heroine's father. Al St. John, Harry Allen, Paul E. Burns, George Book-Asta and others are in the cast. The photography, although artistic, is so dark that exhibitors in small towns, because of the low amperage they use, will find it difficult to show a brilliant enough picture to satisfy their customers with. The sound has been recorded fairly well. (Silent values, fair.)

"The Isle of Escape" (100% T-D)

(Warn. Bros., March 1; syn. time, 62 min.)

Another tale of the South Seas. Although the acting is excellent, the story material is not such as to leave a pleasant taste. It shows the heroine as the wife of the villain, wealthy and powerful, whom she had been forced to marry after the death of her father so as to save her mother and herself from starvation. There was, however, an agreement with her husband to the effect that he should not approach her, not even enter her room, as long as her mother lived. This agreement the villain seemed to keep inviolate. But the heroine, after the death of her mother, wants to break it. She induces the hero to take her away under a business agreement. They go to a lonely island, where they traded in pearls and copra. The villain, soon learns their hiding place and, taking his gang along with him, goes there with the purpose of attacking the hero and of regaining the heroine. The hero had become so popular with the natives that one of the women had fallen in love with him and wanted him to marry her. But although the wedding ceremonies had been performed in accordance with the native custom, the hero refused to accept her as a wife. The fact that he could, in accordance with the native custom, send her back to her parents in two weeks could not change his mind for he loved the heroine too well to lavish his attention on any other woman. The natives became so incensed at the insult that they abduct the heroine and intend to sacrifice her to their gods. When the villain arrives, the hero tells him what had happened and induces him to give up his revenge plans and help him save the heroine. They go upstream until they reach the native camp. There they enter their hut by ruse and reach the heroine. While the hero carried the heroine away, the villain remained behind offering resistance. But he is murdered by the natives.

The plot has been founded on a story by Jack McLarne. Howard Bretherton directed it. Monte Blue is the hero, Noah Beery the villain, and Betty Compson the heroine. In one spot the talk between the hero and the heroine is very dirty, even though cleverly handled. The sound is fair. (Silent values, poor.)

"What a Man!" (100% T-F&D)—with Reginald Denny

(*Sono Art-World Wide*, April 1; syn. time, 82 min.)

It seems as if Universal, when it had Reginald Denny, had made the same mistake as Famous Players-Lasky did with John Barrymore; it put him into comedies when romantic, and even dramatic, roles fitted him far better, as this picture proves.

"What a Man!" is the type of picture every independent producers dreams of producing but usually fails. It is as good and as wholesome entertainment as one will find in the best pictures made by the big producers, the kind that add prestige to the picture business. While the story is light, there is something to it—it is inspiring, laugh provoking, and holds the interest well throughout. And the hero is the type that could be held as a model to the young men of this as well as of any other country. A perfect gentleman, in manners and in conduct, he will not take advantage of wealth offered him by marrying the heroine, daughter of a wealthy man, even though he loved her, and even though he was penniless. He was an officer of the British Army, and a nobleman, and although he had been forced to become in America a chauffeur for a living, he had at no time forgotten his early training. Near the end of the story, he is forced to reveal his identity; he tells that, after the war, where he had won several medals, his income had vanished and he had been forced to come to America for a living. Unable to obtain a position anywhere, he had been forced to accept an offer by some bootleggers to help them transport a truckload of liquor. Facing starvation he accepts the proposal. On the train, however, he overhears some one stating that near the next station there was a wealthy woman whose hobby was to befriend tramps and to help them become useful citizens again. He alights from the train to call on her. By coincidence he meets this wealthy woman out in the country, her automobile having stalled. Because her chauffeur resented her befriending the hero, he quits. The hero then undertakes to repair the engine and to take the wealthy woman to her home. He is engaged forthwith to act as her chauffeur, despite the protests of her daughter (heroine) and of her young son. The heroine tries to make life unpleasant for him at first so that he might quit; but the hero would not quit unless discharged by the one who had hired him. In a short time, however, the heroine falls in love with him. The hero, too, falls in love with her. But because he realizes that his circumstances would not permit him to marry her, he decides to leave. The butler, who had up to this time insulted the hero several times, recognizes him as the officer of the regiment to which he belonged during the war and gives him away to the heroine's father. But despite the pleas of the heroine's father, who had learned to like him, the hero would not consent to marry the heroine until he had put himself in a position to take care of her. While departing, however, the heroine follows him. Thus his pride is saved and the marriage takes place.

E. J. Rath wrote the story, Harvey H. Gates, that veteran scenarist, adapted it, and George J. Crone directed it. There is subtlety both in the construction and in the acting. Reginald Denny has never appeared to a better advantage. His slight English accent and his good delivery make his talk pleasant. Miriam Seegar is a charming heroine. Harvey Clark, Lucille Ward, Carlyle Moore, Anita Louise, Norma Drew, Charles Coleman and others are in the cast. The sound recording is good. (Silent values excellent.)

"Playing Around" (100% T-D)

(*First National*, Jan. 19; syn. time, 65 min.)

Mediocre! And it is the type that sends one home with bad taste. It has to do with a crook and with an innocent heroine, whom he is bent upon "trapping."

In company with her sweetheart, a soda clerk, the heroine visits an expensive cabaret where the charge for milk alone is seventy-five cents, and where one has to mortgage his home to buy a drink. By accident she takes part in the contest for pretty legs and wins the prize, a loving cup. The young sweetheart is shocked at her conduct and remonstrates with her, but she tells him to mind his own business. The villain, a racketeer, sees her and makes up his mind to become acquainted with her. He conceives all kinds of schemes until he finally succeeds. His expensive roadster makes the heroine think he is a wealthy businessman or a millionaire's son, but she is soon disillusioned, for he holds up the cigar store where her father worked and shoots and kills her father. To hide his crime, he rushes back to

her, assuming unconcern. The young hero, however, had heard the peculiar horn blow of his automobile and suspected him. Subsequent events prove him right, for he, aided by the police, traps him by means of the telephone into confessing. The heroine is then glad to go back to her soda clerk.

The plot has been founded on a story by Vina Delmar. Mervyn LeRoy directed. Alice White is the heroine, Chester Morris the villain, and William Bakewell the soda clerk. Some of the talk is foul. In the chorus at the cabaret, a negress is shown with very little clothing on, her legs being exposed to a point where it violates the producers' Code of Ethics, just published. The sound is fair. (Silent values, mediocre.)

"Dames Ahoy" (100% T-F&D)—with Glenn Tryon

(*Universal*, Feb. 9; syn. time, 65 min.)

A fair farce comedy, revolving around three sailors. Although there are not many laughs, there is an interesting love story interwoven, and Mr. Tryon does excellent work as the hero. Some of the comedy is a little coarse. Children should enjoy the scenes at the amusement park and flappers should enjoy the dance contest, which the hero and heroine win, along with a house and a free wedding ceremony.

Three sailors are trying to find the woman with a birthmark on her leg who had inveigled the oldest one to marry her while drunk on a former shore-leave, and who was drawing half his salary every month. The hero wanders into the dance hall, where he pick out the heroine for a dance partner. He does not know that the winning couple would get a bungalow and \$500 in cash as well as a public wedding ceremony. They win the contest and the hero, having located the blonde, makes an agreement to pay her the \$500 if she will separate herself from her husband; he agrees also to give the house to the heroine. But he falls in love with her and when the wedding day arrives, he decides to stay with his bride instead of rejoining the navy.

Otis Harlan, as the unwilling husband, and Eddie Gribbon, as the other pal, are pretty good. Helen Wright is a charming heroine. Gertrude Astor is the blonde, out to get all the money she could by fair means or foul.

William Craft directed it from the story by Sherman Lowe. The sound is well recorded, being intelligible at all times. (Silent values as good as the sound. Silent footage, 5,271 ft., 61 to 75 min.)

"The Fighting Legion" (53% T-F&D)—with Ken Maynard

(*Universal*; April 6; syn. time, 75 min.)

A thrilling Western. There is plenty of action, much suspense, humor and a slight love story, which keeps the spectator interested from beginning to end. And Ken Maynard does his usual skillful riding and performs a dangerous jump from a cliff into the swirling river below. Besides Mr. Maynard, many others do excellent character work, such as Frank Rice, as the hero's pal, Lee Bates, Charles Whittaker and Bill Nestelle, as the Hook Brothers, who are tough men in sympathy with the hero; Ernest Adams, as the bad gang's killer, and Dorothy Dawn, as the heroine.

It is a rip-roaring tale of the days when the Texas Rangers patrolled the country rounding up bandits. The hero rescues a Ranger, who had been shot, and with his pal he goes to the tough town where the gang had its headquarters, to avenge a Ranger's death. Only a few of its inhabitants were decent citizens, the rest belonging to the bandit crowd.

There are many brawls in the saloon; also a fight between the hero and the real leader of the gang, who had tried to escape with the heroine on the night the hero had come to get the killer, and there is much hard riding when the hero escapes from the bandits by a ruse, aided by his horse, Tarzan.

Harry J. Brown directed it well from the screen story by Bennett Cohen. Because of the fast action in the first half of the picture, the dialogue is not missed. The sound is well recorded. (Silent values as good as the sound. Silent footage, 6,937 ft.; 80 to 99 min.)

"It's a Great Life"

In the review of this picture, which was published in the January 25 issue, on page 15, the running time was given as 62 minutes. This is a typographical error; it should be 92 minutes.

"Such subjects as hangings or electrocutions, third-degree methods, brutality, apparent cruelty to children or animals, must be treated, the Code provides, within the careful limits of good taste."

"The new Code adopted by the motion picture industry is prefaced by a resolution which provides for uniform interpretation of all its provisions. 'Every step of this procedure,' Mr. Hays explained, 'is an act of self-government and voluntary self-discipline within the industry. Production managers will have available the best experience and advice of the industry as a whole, as well as the constructive criticisms and suggestions which the industry draws from the socially-minded groups whose cooperation it is receiving. From the choice of the script to the completion of the picture, the complete machinery of self-guidance which the industry has built up will supervise the interpretation of the Code and its translation into picture values. The Code will be enforced through the intelligent practicability derived from consultation between those who want to make pictures better and those who want to see them better.'

"With the advent of new instrumentalities for recording and reproduction, of new forms of dramatic and musical presentation which sound made possible, of magnificent theatre auditoriums erected by the industry, have come new sources of public appeal and public support. No industry has found a greater measure of public acceptance. Sound and quality have increased the motion picture audience of the United States by 15,000,000 weekly. This is a great challenge. The industry can leave nothing undone to express its sense of responsibility to the public. On its part, the motion picture industry asks from the public and from public leaders the sympathetic understanding and support which will make for further progress.'"

* * *

I have reproduced the entire statement so that you may have it in your files as it was issued by the Hays organization, for the promises made in it are binding on all those who have subscribed to it. If, for example, you find that one or more of the pictures you are about to show violate any part of this code, you have the right to reject such pictures, and the producer cannot force you to play them. In case he should sue for breach of contract, you may introduce this statement as evidence, and there will be no jury in the land that would give him a favorable verdict when it is proved to it that such a producer has violated his declared promises.

Harrison's Reports will be watching each picture as closely as ever with a view to informing you when it violates one or more of the promises in the producers' official Code of Ethics so that you might inform such a producer that you do not want that particular picture.

THE BUSINESS PROSPECTS FOR 1930

I have asked a friend of mine, who has made a study of business conditions and is frequently able to forecast accurately the conditions in the future, to tell me for the benefit of every exhibitor in the country what is his forecast for 1930, and here is his reply:

"The various forecasting agencies tend to be optimistic with the hope of encouraging business men to begin expansion as early as possible and to stimulate recovery from periods of depression.

"With reference to your inquiry as to the future of this country for 1930, I will say that it looks extremely sluggish. The call money rates in New York City are the lowest they have been for several years indicating little demand for funds in industries. Proposed new buildings throughout the country are very low in number. Many lines of business are overstocked with product for which they cannot find a market. The most noticeable is the Automobile business and the Radio industry.

"The stock market crash undoubtedly precipitated the depression which is now on us. It was inevitable, being the result of the pyramiding of prices of stocks. The crash has had also a bad mental effect on many business men and until these begin to feel happier business will not expand properly. Also until we have used some of our stocks of materials and finished goods, there will be few demands for products to be manufactured. These conditions will hold back the employment of labor; and since labor constitutes the biggest part of our consumers the laboring classes will not have money to buy entertainment with.

"It is always difficult to know when the bottom has

been reached in a depression. The belief prevails that the bottom has about been reached and there will be some reasonable pick up of employment with the coming of spring weather, which will serve to encourage everybody and make people more hopeful again. I believe that the general industries will not pick up until fall, and the pick up then will be gradual. By the First of January, 1931, we should be getting back to normal, unless, of course, some unforeseen conditions arise.

"I believe the theatre business has suffered more than its proper share due to the fact that we have had mediocre pictures. I personally feel that the present product does not begin to have the drawing power that the product had three or four years ago. It is my belief that the big producers have become so engrossed in running their chain theatres that they have not been able to devote their best energies to making pictures that are worth while and entertaining. Unless this industry looks more alive in the very near future and gets more interesting product to intrigue the public, the motion picture will pass out as a major form of entertainment. The trend of the amusement seeking public now is in the direction of sports, particularly basketball (in the middle west at least), little theatre movements, and the like. We are in keen competition with the automobile and the radio, and must abandon the idea that we have the monopoly on public favor any longer, and must have good pictures to win it back. Otherwise we will find ourselves displaced and retiring from the field. This is the age of frequent changes from one direction to another.

"This morning I noticed the latest prediction in the Journal of the American Statistical Association wherein it says that the bottom of the present depression will be had in July, with a period of recovery beginning in the early fall. This confirms my prediction from the way I viewed the matter."

I hope that these predictions, which come from a man who has made a study of forecasting business conditions, will put the brakes on those of exhibitors that might be inclined to run wild with liberality towards the distributors as a result of their optimistic talk. This year more than in any other you must use caution. If you should buy film early, buy only a small part of the number of pictures you need, and pay a price that will leave you a profit. Do not be influenced into paying big prices by what the producers may say.

DEMENTIA PHILADELPHIANA

The Board of Managers of the exhibitor organization in Philadelphia passed a resolution last week condemning the producers for sending out their features in widely diversified lengths. "Many subjects now being delivered," says the press statement they have sent out, "are much below the required footage, with the result that exhibitors, already taxed with the greater cost of talk product, are compelled to fill with shorts, adding to the burden." They threaten that, unless the producers take immediate steps to make all their features six thousand feet, which is the length they have decided on as the standard length, they will seek to introduce in Congress a bill making the standardization of the length of the film compulsory.

A copy of the resolution was sent to the producers through Mr. Hays.

What the Board of Managers of this organization should have done is to pass a resolution asking Mr. Hays to send them an alienist, to examine their sanity, for they seem to be suffering from "Dementia Philadelphia."

I am surprised that David Barrist did not inform these gentlemen that stories are not written by the yard, even though many of them appear as if they were so written. But perhaps he was not present at the meeting.

There is enough padding done without a law, let alone to have a law to compel the producers to resort to it.

There should be some sanity in the demands made of the producers by exhibitors. Otherwise, the producers will just laugh at them even when they make sane and reasonable demands.

If the Philadelphia organization should ever hope to be guided right, they should heed the voice of members and should affiliate with Allied States so that they may have the sane advice of a sane man—Abram F. Myers. Unless they do so, they will always run the danger of passing resolutions that make them look ridiculous.

HARRISON'S REPORTS

Vol. XII

SATURDAY, APRIL 5, 1930

No. 14

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| So Long, Letty—Warner Bros. | 26 |
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| Song of the West—Warner Bros. | 38 |
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| Troopers Three—Tiffany | 30 |
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THE MEANING OF THE SOUND SYMBOLS

(AT) means all talk, or 100% talk; (PT), part talk; (F), that the sound is recorded on the film; (D), that the sound is recorded on the disc; (F&D), that the sound has been recorded on both film and disc; (N), that there is no silent version. Thus (ATF&DN) means that the picture is 100% dialogue, that the sound has been recorded on both film and disc, and that there is no silent version. When a picture is marked (F&D), the sound was originally recorded on the film and afterwards transferred to the disc by re-recording.

FEATURE PICTURE RELEASE SCHEDULES

Columbia Features
Sound and Silent

| | |
|--|---------|
| Mexicali Rose (AT-F&D)—Stanwyck-Hardy.... | Dec. 26 |
| Murder on the Roof (AT-F&D)—D. Kevier.... | Jan. 19 |
| Melody Man (AT-F&D)—Wm. Collier, Jr..... | Jan. 25 |
| Personality (AT-F&D)—Starr-Arthur (reset)... | Feb. 14 |
| Vengeance (AT-F&D)—Holt-Revier | Feb. 22 |
| Guilty (Black Sheep) (AT-F&D)—Valli-Holland. | Mar. 3 |
| A Royal Romance (Private Property) (AT-F&D). | Mar. 17 |
| Prince of Diamonds (AT-F&D)—Pringle-Keith.. | Mar. 26 |
| Ladies of Leisure (AT-F&D)—B. Stanwyck..... | Apr. 5 |
| Call of the West (AT-F&D)—Revier-Moore.... | Apr. 15 |

First National Features
Sound

| | |
|--|---------|
| 592 Son of the Gods (AT-D)—Barthelmess..... | Mar. 9 |
| 574 Furies (AT-DN)—H. B. Warner | Mar. 16 |
| 579 Murder Will Out (On The Riviera) (AT-D).. | Apr. 6 |
| 576 Spring Is Here (AT-DN)—B. Claire (ten)... | Apr. 13 |
| 585 Show Girl in Hollywood (AT-D) (reset).... | Apr. 20 |
| 562 A Notorious Affair (AT-DN)—Dove (reset). | May 4 |
| 567 The Flirting Widow (AT-D) (reset) | May 11 |
| 593 Song of the Flame (AT-D)—Claire (reset)... | May 25 |
| 588 Back Pay (AT-D)—C. Griffith (reset) | June 1 |

Silent Features and Their Exhibition Values

| | | |
|---|------------|------------|
| 571 Twin Beds—July 7..... | 1,100,000B | 1,100,000P |
| 483 Drag—Aug. 11 | 1,300,000B | |
| 494 Dark Streets—Sept. 8 | 1,100,000B | |
| 564 Hard To Get—Sept. 15..... | 1,100,000B | 1,100,000P |
| 523 Smiling Irish Eyes—Sept. 22..... | | Special |
| 580 Fast Life—Sept. 29..... | | Special |
| 488 Her Private Life—Oct. 6..... | 1,300,000B | |
| 575 Careless Age—Oct. 13..... | 900,000B | 900,000P |
| 584 Great Divide—Oct. 27..... | | Special |
| 583 A Most Immoral Lady—Nov. 17..... | | Special |
| 586 Isle of Lost Ships—Nov. 24..... | | Special |
| 577 Forward Pass—Dec. 1..... | 1,100,000B | 1,100,000P |
| 486 Young Nowheres—Dec. 8..... | 1,300,000B | 1,300,000P |
| 568 Girl From Woolworth's— Dec. 15 | 1,300,000B | 1,300,000P |
| 581 Little Johnny Jones—Jan. 5..... | | Special |
| 587 Painted Angel—Feb. 3..... | | Special |
| 578 In the Next Room—Feb. 10..... | | Not Set |
| 566 The Love Racket—Feb. 17..... | 1,100,000B | |
| 573 Wedding Rings—Mar. 9 | 1,000,000B | |
| 595 Footlights and Fools—Mar. 23..... | | Road Show |
| 481 Lillies of the Field—Mar. 30..... | | Not Set |
| 569 Playing Around—Apr. 6..... | | Not Set |
| 591 Paris—Apr. 13 | | Road Show |
| 572 Loose Ankles—Apr. 20..... | 1,000,000B | |
| 561 The Other Tomorrow—not set..... | 1,300,000B | |
| 594 No, No, Nanette—not set..... | | Road Show |
| 565 Strictly Modern—not set..... | 1,100,000B | |
| 592 Son of the Gods—not set..... | | Road Show |
| 579 Murder Will Out—not set..... | 1,000,000B | |
| 588 Back Pay—not set | | Special |
| 593 Song of the Flame—not set..... | | Road Show |
| 567 The Flirting Widow—not set..... | 1,100,000B | |
| 585 Show Girl in Hollywood—not set..... | | Special |

Fox Features
Sound

| | |
|--|---------|
| 148-Nix on Dames (Street Corners) (AT-F&D). | Nov. 24 |
| 131 Seven Faces (Lover Come Back) (AT-F&D). | Dec. 1 |
| 115 South Sea Rose (LaGringa) (AT-F&D) | |
| Lenore Ulric | Dec. 8 |
| 129-Christina (PT-F&D)—Janet Gaynor..... | Dec. 15 |
| Hot for Paris (AT-F&D)—V. McLaglen.... | Dec. 22 |
| 101 Sunny Side Up (AT-F&D)—Farrell-Gaynor. | Dec. 29 |
| 122 Lone Star Ranger (AT-F&D)—O'Brien.... | Jan. 5 |
| 102 Cameo Kirby (AT-F&D)—Murray-Terris.... | Jan. 12 |
| 130 Harmony at Home (AT-F&D)—M. Churchill. | Jan. 19 |
| 118 The Sky Hawk (AT-F&D)—Garrick..... | Jan. 26 |
| 105 Let's Go Places (Int'l Revue) (Hollywood Night) (Tonight's the Night) (What A | |

Break) (Fast Workers) (AT-F&D).....Feb. 2
 119 Men Without Women (Holy Devil) (AT-F&D)Feb. 9
 128 The City Girl (AT-F&D)—Farrell.....Feb. 10
 141 The Big Party (Listen to the Band) (AT-F&D)—All Star.....Feb. 23
 117 Happy Days (New Orleans Frolic) (AT-F&D)Mar. 2
 111 Such Men Are Dangerous (AT-F&D).....Mar. 9
 107 The Golden Calf (American Beauty) (formerly Unknown Beauty) (AT-F&D)—(reset)...Mar. 16
 108 High Society Blues (Playmates) (AT-F&D)—Gaynor-FarrellMar. 23
 140 Crazy That Way (Mad Musician) (AT-F&D).....Mar. 30
 145 Temple Tower (Bells of Toledo) (AT-F&D)—K. MacKenna-Marceline Day (reset)Apr. 6
 147 The Three Sisters (AT-F&D)—MacKenna...Apr. 13
 132 Double Crossr'ds (Morals) (AT-F&D) Ames...Apr. 20

Silent

131 Seven Faces—Paul MuniDec. 1
 115 South Sea Rose—Lenore UlricDec. 8
 129 Christina—Janet GaynorDec. 15
 122 Lone Star Ranger—Geo. O'BrienJan. 5
 102 Cameo Kirby—J. Murray-N. TerrisJan. 12
 130 Harmony at Home—Churchill-BellJan. 19
 118 The Sky Hawk—John GarrickJan. 26
 128 The City Girl—Chas. FarrellFeb. 16
 111 Such Men Are Dangerous—W. Baxter.....Mar. 9

Metro-Goldwyn-Mayer Features Sound and Silent

44 Chasing Rainbows (Road Show) (AT-F&D) .Jan. 10
 921 Not So Dumb (Dulcy) (AT-F&D).....Jan. 17
 26 The Woman Racket (Lights and Shadows) (AT-F&D)—Tom Moore-Blanche Sweet....Jan. 24
 36 The Ship from Shanghai (The Ordeal) (AT-F&D)—Conrad Nagel-Kay Johnson.....Jan. 31
 11 Devil May Care (AT-F&D)—R. Novarro.....Feb. 7
 42 They Learned About Women (The Pennant-Winning Battery) (AT-FD)—Bessie Love...Feb. 14
 14 Anna Christie (AT-F&D)—Greta Garbo....Feb. 21
 47 Lord Byron of Broadway (AT-F&D).....Feb. 28
 27 A Lady to Love (Sunkissed) (Pleasure Lovers)—Vilma Banky-E. G. Robinson.....Mar. 8
 4 The Girl Said No (Fresh from College) (AT-F&D)—Wm. Haines-L. Hyams.....Mar. 15
 9 Free and Easy (On the Set) (AT-F&D)....Mar. 22
 7 Montana Moon (Montana) (AT-F&D).....Mar. 29
 21 Redemption (AT-F&D)—John GilbertApr. 5
 31 The Song Writer (AT-F&D)—L. Gray.....Apr. 12
 29 The Circle (Iris) (AT-F&D)—C. Owen....Apr. 19
 925 The Divorcee (AT-F&D)—ShearerApr. 26
 38 This Mad World (Inhuman Ground) (AT-F&D)—Johnson-RathboneMay 3

Paramount Features Sound

2957 The Love Parade (AT-F&DN)—Chevelier...Jan. 18
 2906 Seven Days Leave (Medals) (AT-F&D)...Jan. 25
 2912 Burning Up (AT-F&D)—Richard Arlen...Feb. 1
 2918 Street of Chance (AT-F&D)—Wm. Powell...Feb. 8
 2995 Roadhouse Nights (River Inn) (AT-F&DN)....Feb. 15
 2915 Dangerous Paradise (AT-F&D)—Carroll...Feb. 22
 2923 Slightly Scarlet (AT-F&D)—Brent-Brook...Feb. 22
 2907 Only the Brave (AT-F&DN)—Gary Cooper...Mar. 8
 2930 Men Are Like That (AT-F&DN)—Skelly...Mar. 22
 2984 Sarah and Son (AT-F&DN)—R. Chatterton...Mar. 22
 2916 Honey (AT-F&D)—Nancy Carroll.....Mar. 29
 2902 Young Eagles (AT-F&D)—Chas. Rogers...Apr. 5
 2996 The Benson Murder Case (AT-F&DN).....Apr. 12
 2959 The Vagabond King (AT-F&DN) (reset) ...Apr. 19
 2913 The Light of Western Stars (AT-F&D)....Apr. 19
 2971 Ladies Love Brutes (AT-F&D).....Apr. 26
 2987 Paramount on Parade (AT-F&DN).....Apr. 26
 2904 The Big Pond (AT-F&D)—M. Chevalier...May 3
 2903 Safety in Numbers (AT-F&D)—C. Rogers...May 10
 2990 Return of Fu Manchu (AT-F&DN)—Oland...May 17
 2994 Dangerous Nan McGrew (AT-F&DN).....May 17
 2989 The Texan (AT-F&DN)—Gary Cooper...May 24
 2967 True to the Navy (AT-F&D)—Clara Bow...May 31

Silent

2982 The Kabitzer—Green-M. Brian.....Jan. 11
 2906 Seven Days Leave (Medals)—Cooper.....Jan. 25
 2912 Burning Up—Richard ArlenFeb. 1
 2918 Street of Chance—Wm. PowellFeb. 8
 2915 Dangerous Paradise—Nancy Carroll.....Feb. 22
 2923 Slightly Scarlet—Evelyn BrentFeb. 22

Pathe Features Sound

0113 Greenwich Village Follies (AT-F&D) (tent) Mar. 1

Silent

0111 His First Command—Wm. Boyd.....Feb. 2
 0215 The Grand Parade—Helen Twelvetrees.....Feb. 16

Radio Pictures Features Sound

0104 Case of Sergeant Grischa (AT-F&D).....Feb. 23
 0207 Beau Bandit (AT-F&D)—La RocqueMar. 2
 0502 Framed (AT-F&D)—Brent-ToomeyMar. 16
 0302 Lovin' The Ladies (AT-F&D)—Dix.....Apr. 6
 0402 Alias French Gertie (AT-F&DN)Apr. 20
 0106 The Cuckoos (Radio Revels) (AT-F&DN) May 4
 0206 Hawk Island (AT-F&DN)—B. Compson...May 11
 0506 He Knew Women (AT-F&DN)—Sherman...May 18

Silent

0202 Side Street—Tom, Matt & Owen Moore....Sept. 8
 0203 Delightful Rogue—Rod La Rocque.....Sept. 22
 0201 Half Marriage—O. Borden-M. Farley.....Oct. 13
 0204 Night Parade—Hugh Trevor-PringleOct. 27
 0401 Love Comes Along—Bebe DanielsJan. 5
 0301 Seven Keys to Baldpate—Richard Dix.....Jan. 12
 0209 Girl of the Port—Sally O'NeilFeb. 2
 0104 Case of Sergeant Grischa—C. MorrisFeb. 23
 0207 Beau Bandit—La Rocque-KenyonMar. 2
 0302 Lovin' The Ladies—Richard DixApr. 6

Sono Art-World Wide Features Sound and Silent

Hello Sister (AT-F&D)—Hughes-Borden.....Feb. 1
 What A Man! (AT-F&D)—Denny-Seegar.....April
 Fighting for the Fatherland (S).....April
 Cock O' The Walk (AT-F&D)—Schildkraut.....May
 The Dude Wrangler (AT-F&D)—Basquette.....June
 The Big Fight (AT-F&D)—G. Williams.....August
 Reno (AT-F&D)—Ruth RolandSeptember

Tiffany Features Sound and Silent

Mamba (AT-D)—Hersholt-Forbes-Boardman....Mar. 17
 The Swell Head (Cyclone Hickey) (AT-F&D) (re.) Mar. 24
 High Treason (AT-F&D)—British CastMar. 31
 Journey's End (AT-F&D)—Clive-MaclarenApr. 8
 Border Romance (AT-F&D)—Armida-Terry....Apr. 14
 Medicine Man (AT-F&D)—J. Benny-B. Bronson...Apr. 21
 Hot Curves (AT-F&D)—Benny Rubin-P. Kelton...May 5
 Under Montana Skies (AT-F&D)—K. Harlan...May 19

United Artists Features Sound and Silent

Be Yourself (The Champ) (AT-FN) (reset)—Brice...Feb. 8
 Puttin' On the Ritz (B'way Vagabond) (AT-FN) (reset)—Harry RichmanMar. 1
 Hell Harbor (AT-F)—Lupe VelezMar. 22
 The Bad One (AT-F)—Del Rio-LoweApr. 12
 One Romantic Night (The Swan) (AT-F)—Gish...May 3
 What a Widow! (AT-F)—Gloria SwansonJuly 18

Universal Features Sound and Silent

A5825 Phantom of the Opera (PT-F&D).....Dec. 15
 A5807 Cohens and Kellys in Scotland (AT-F&D) .Mar. 16
 A5797 Trailing Trouble (Hand 'Em Over) (AT-F&D) Hoot GibsonMar. 23
 A5818 Hideout (College Racketeer) (AT-F&D)—Murray-CrawfordMar. 30
 A5806 The Fighting Legion (PT-F&D).....Apr. 6
 A5819 Young Desire (Barbary Coast) (AT-F&D)—Mary NolanApr. 20
 A5810 Roaring Ranch (Howdy Cowboy) (AT-F&D)—Hoot GibsonApr. 27
 A5798 The Storm (AT-F&D)—Velez (reset)....May 11
 A5823 Mountain Justice (PT-F&D)—Maynard...May 18
 A5815 What Men Want (AT-F&D)—StarJune 1

Warner Bros. Features Sound

259 Song of the West (AT-D)—Segal-Boles....Mar. 15

Silent

273 The Sap—E. E. Horton.....Feb. 8
 269 Disraeli—Geo. Arliss.....Feb. 22

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | |
|---|---------|
| Spook Easy—Krazy Kat (AT-F&D)..... | Jan. 30 |
| Steamboat Willie—Mickey Mouse (AT-F&D)..... | Jan. 31 |
| Autumn—Disney Silly Symphony (AT-F&D)..... | Feb. 13 |
| Galloping Gaucho—Mickey House (AT-F&D)..... | Feb. 14 |
| 22 Radiator—Victor Gem (AT-F&D)..... | Feb. 26 |
| Slow Beau—Krazy Kat (AT-F&D)..... | Feb. 27 |
| Plane Crazy—Mickey Mouse (AT-F&D)..... | Feb. 28 |
| 23 Marionettes—Victor Gem (AT-F&D)..... | Mar. 12 |
| Cannibal Capers—Disney (AT-F&D)..... | Mar. 13 |
| Barn Dance—Mickey Dance (AT-F&D)..... | Mar. 14 |
| 24 Spike Speaks—Victor Gem (AT-F&D)..... | Mar. 26 |
| Desert Sunk—Krazy Kat (AT-F&D) (re.)..... | Mar. 27 |
| Opry House—Mickey Mouse (AT-F&D)..... | Mar. 28 |
| 25 Hawaiians—Victor Gem (AT-F&D)..... | Apr. 9 |
| Untitled—Disney (AT-F&D)..... | Apr. 10 |
| When the Cat's Away—Mickey (AT-F&D)..... | Apr. 11 |
| 26 Stage Door Knights—Victor (AT-F&D)..... | Apr. 23 |
| An Old Flame—Krazy Kat (AT-F&D)..... | Apr. 24 |
| Barnyard Battle—Mickey (AT-F&D)..... | Apr. 25 |

Educational—One Reel

| | |
|--|---------|
| Caviar—Terry Tooms (S-F&D)..... | Feb. 23 |
| Lyman Howe's—Hodge Podge (S-D)..... | Mar. 2 |
| Pretzels—Terry-Toon (S-F&D) (reset)..... | Mar. 9 |
| Spanish Onions—Terry-Toon (S-F&D)..... | Mar. 23 |
| Indian Pudding—Terry-Toon (S-F&D)..... | Apr. 6 |
| Roman Punch—Terry-Toon (S-F&D)..... | Apr. 20 |

Educational—Two Reels

| | |
|---|---------|
| Polished Ivory—Lloyd Hamilton (AT-F&D).... | Mar. 16 |
| Match Play—Sennett Special (AT-F&D)..... | Mar. 16 |
| He Trumped Her Ace—M. Sennett (AT-F&D).... | Mar. 23 |
| Dad Knows Best—Jack White (AT-F&D)..... | Mar. 30 |
| Honeymoon Zeppelin—Mack Sennett (AT-F&D)... | Apr. 13 |
| Western Knights—Mermaid (AT-F&D)..... | Apr. 20 |
| Follow the Swallow—Lloyd Hamilton (AT-F&D)... | Apr. 27 |
| Bitter Friends—Tuxedo (AT-F&D)..... | Apr. 27 |

Metro-Goldwyn-Mayer—One Reel

| | |
|-------------------------------|---------|
| Biltmore Trio Act (AT-D)..... | Jan. 25 |
|-------------------------------|---------|

Metro-Goldwyn-Mayer—Two Reels

| | |
|--|--------|
| The First Seven Years—Gang (AT-F&D)..... | Mar. 1 |
|--|--------|

Paramount—One Reel

| | |
|---|---------|
| A Wee Bit O' Scotch (AT-F&D)—Act..... | Feb. 8 |
| Radio Riot (AT-F&D)—Talkartoon..... | Feb. 15 |
| The Moon Bride's Wedding (AT-F&D)—Act..... | Feb. 22 |
| The Prisoner's Song (AT-F&D)—Sc. Song..... | Mar. 1 |
| Salt Water Ballads (AT-F&D)—Act..... | Mar. 8 |
| I'm Forever Blowing Bubbles (AT-F&D)—Sc. S..... | Mar. 15 |
| Getting a Ticket (AT-F&D)—Act..... | Mar. 22 |
| Hot Dog (AT-F&D)—Talkartoon..... | Mar. 29 |
| The Wanderlust (AT-F&D)—Act..... | Apr. 5 |
| I Came First (AT-F&D)—Sc. Song..... | Apr. 12 |
| La Paloma (AT-F&D)—Sc. Song..... | Apr. 12 |
| Voices of Lonely Men (AT-F&D)—Act..... | Apr. 19 |
| A Million Me's (AT-F&D)—Act..... | Apr. 26 |
| Yes, We Have No Bananas (AT-F&D)—Song..... | Apr. 26 |
| Actions Speak Louder Than Words (AT-F&D)—Act..... | May 3 |
| Fire Bugs (AT-F&D)—Talkartoon..... | May 10 |
| Chords of Memory (AT-F&D)—Act..... | May 10 |
| Getting a Break (AT-F&D)—Act..... | May 17 |
| Come Take A Trip In My Airship (AT-F&D).... | May 24 |
| Tito Schipa (No. 2 (AT-F&D)—Act..... | May 24 |
| The Ballet Class (AT-F&D)—Act..... | May 31 |

Paramount—Two Reels

| | |
|--|---------|
| The Duke of Dublin (AT-F&D)—Christie..... | Feb. 1 |
| Don't Believe It (AT-F&D)—Christie..... | Feb. 8 |
| Belle of the Night (AT-F&D)—Comedy..... | Feb. 15 |
| Scrappily Married (AT-F&D)—Christie..... | Feb. 22 |
| The Bearded Lady (AT-F&D)—Christie..... | Mar. 1 |
| Down with Husbands (AT-F&D)—Christie..... | Mar. 8 |
| The Stronger Sex (AT-F&D)—Christie..... | Mar. 15 |
| His Honor The Mayor (AT-F&D)—Christie..... | Mar. 22 |
| Desperate Sam (AT-F&D)—Comedy..... | Mar. 29 |

Pathe—Two Reels

| | |
|---|---------|
| Honest Crooks (AT-F&D)—Buck and Bubbles.... | Mar. 23 |
| The Beauty Spot—Carney-Dawson..... | Mar. 30 |
| A Perfect Match—Langsner-Baron..... | Apr. 6 |
| Ride 'Em Cowboy—Carney-White..... | Apr. 13 |
| Sixteen Sweeties—Carney-White-Wills..... | Apr. 20 |
| Chills and Fever—Carr-Knapp..... | Apr. 27 |

Radio—One Reel

| | |
|--|---------|
| 0911 The Magnate (AT-F&D)—Connelly..... | Mar. 30 |
| 0905 Untitled (AT-F&D)—Novelty..... | Apr. 27 |
| 0912 The Guest (AT-F&D)—Connelly..... | May 25 |
| 0906 Palooka Flying School (AT-F&D)..... | June 22 |
| 0913 Good Time Kenneth (AT-F&D)..... | July 20 |

Radio—Two Reels

| | |
|---|---------|
| 0608 Lost and Floundered (AT-F&D)—Record... | Jan. 19 |
| 0705 Mickey's Champs (AT-F&D)—McGuire.... | Feb. 2 |
| 0609 Old Vamps for New (AT-F&D)—Record.... | Feb. 2 |
| 0807 Old Bill's Christmas (AT-F&D)—RCA..... | Feb. 9 |
| 0610 The Setting Sun (AT-F&D)—Record..... | Feb. 16 |
| 0707 Mickey's Master Mind (AT-F&D)..... | Mar. 2 |
| 0611 The Dear Slayer (AT-F&D)—Record..... | Mar. 2 |
| 0813 Campus Sweethearts (AT-F&D)—RCA..... | Mar. 9 |
| 0612 Cash and Carry (AT-F&D)—Record..... | Mar. 16 |
| 0708 Mickey's Luck (AT-F&D)—McGuire..... | Mar. 30 |
| 0613 Land of the Sky Blue Daughters (AT-F&D)... | Mar. 30 |
| 0810 General Ginsburg (AT-F&D)—RCA..... | Apr. 13 |
| 0606 Eventually But Not Now (AT-F&D)..... | Apr. 13 |
| 0709 Mickey's Whirlwind (AT-F&D)—McGuire.... | Apr. 27 |
| 0805 Hot Bridge (AT-F&D)—RCA..... | May 11 |
| 0710 Mickey's Warrior (AT-F&D)—McGuire.... | May 25 |

Tiffany—One Reel

| | |
|--|---------|
| 2 Voice of Hollywood (AT-F&D)..... | Jan. 4 |
| In Old Madrid (AT-D)—Color Symphony..... | Jan. 13 |
| 3 Voice of Hollywood (AT-F&D)..... | Jan. 16 |
| Cossack's Bride (AT-D)—Color Symphony..... | Jan. 27 |
| 4 Voice of Hollywood (AT-F&D)..... | Jan. 28 |
| 5 Voice of Hollywood (AT-F&D)..... | Feb. 5 |
| 6 Voice of Hollywood (AT-F&D)..... | Feb. 21 |
| 7 Voice of Hollywood (AT-F&D) approx..... | Mar. 7 |
| 8 Voice of Hollywood (AT-F&D) approx..... | Mar. 21 |
| 9 Voice of Hollywood (AT-F&D) approx..... | Apr. 4 |
| 10 Voice of Hollywood (AT-F&D) approx..... | Apr. 18 |
| 11 Voice of Hollywood (AT-F&D) approx..... | May 2 |
| Dancing Bear (AT-D) Color Symphony..... | May 5 |
| 12 Voice of Hollywood (AT-F&D) approx..... | May 16 |
| Chinese Flower Boat (AT-D) Symphony..... | May 19 |
| 13 Voice of Hollywood (AT-F&D) approx..... | May 30 |
| Persian Nights (AT-D) Color Symphony..... | June 1 |

United Artists—One Reel

| | |
|---------------------------------------|---------|
| Glorious Vamps (AT-F)—L. Velez..... | Jan. 25 |
| The Sorcerer's Apprentice (AT-F)..... | Not Set |

Universal—One Reel

| | |
|---|---------|
| Milky Way—Charlie Puffy (reissue)..... | Mar. 10 |
| Bowery Bimboes (S-F&D)—Oswald..... | Mar. 22 |
| Restless Rest—N. Edwards (reissue)..... | Mar. 24 |
| Tramping Tramps (S-F&D)—Oswald..... | Mar. 31 |
| Speak Easy—C. Puffy (reissue)..... | Apr. 7 |
| Hash Shop (S-F&D)—Oswald..... | Apr. 14 |
| Marry When Young—Roach-Edwards (reissue)... | Apr. 21 |
| Prison Panic (S-F&D)—Oswald..... | Apr. 28 |

Universal—Two Reels

| | |
|---|---------|
| The Last Stand—B. Nelson..... | Jan. 25 |
| Up and Downstairs (AT-F&D)—All Star..... | Jan. 29 |
| Way of the West—Billy Sullivan..... | Feb. 1 |
| Badge of Bravery—Ted Carson..... | Feb. 8 |
| Make It Snappy—Sid Saylor..... | Feb. 12 |
| Storm King—Edmund Cobb..... | Feb. 15 |
| Vernon's Aunt (AT-F&D)—All Star..... | Feb. 19 |
| Post of Honor—Bobbie Nelson..... | Feb. 22 |
| Sister's Pest (AT-F&D)—Sunny Jim..... | Feb. 26 |
| Queen of the Roundup—Josie Sedgwick..... | Mar. 1 |
| Getting the Air—Arthur Lake..... | Mar. 5 |
| Crimson Courage—Ted Carson..... | Mar. 8 |
| The Whip Hand—Billy Sullivan..... | Mar. 15 |
| Seeing Stars (AT-F&D) Sporting Youth..... | Mar. 17 |
| French Leave—Sid Saylor..... | Mar. 19 |
| The Danger Claim—Bobbie Nelson..... | Mar. 22 |
| Neighbors (AT-F&D)—Sunny Jim..... | Mar. 26 |
| Dynamite's Daughter—Sedgwick (reissue).... | Mar. 29 |
| Chinese Blues (AT-F&D) Sporting Youth..... | Mar. 31 |
| Some Show—Arthur Lake—U. Comedy..... | Apr. 2 |
| Law In the Saddle—Ted Carson..... | Apr. 5 |
| Fellow Students—Star-U. Comedy..... | Apr. 9 |
| The Pronto Kid—E. Dobb (reissue)..... | Apr. 12 |
| Halloween (AT-F&D)—Sporting Youth..... | Apr. 14 |
| Foul Ball—Saylor-U. Comedy..... | Apr. 16 |
| Six Gun Justice—Bobbie Nelson..... | Apr. 19 |
| Much Again (AT-F&D)—Sunny Jim..... | Apr. 23 |
| The Fighting Schoolmarm—Sedgwick (reissue)... | Apr. 26 |
| Schoolmates (AT-F&D)—Sporting Youth..... | Apr. 30 |
| Crooked Trails—Ted Carson..... | May 3 |

HOW TO FIND THE AGE OF YOUR NEWS

Suppose you have bought Metrotone News ten days old, to start March 1. What number should you receive?

Let us assume that you are served from the Dallas zone. Look into the MGM chart and you will find that this company releases its Saturday News in that zone 3 days later than in the New York zone. Go back three days from March 1. This will bring you to February 27, counting March 1 as the first day. Go back ten days, the age at which the news must be when you receive it and you will come to February 17. Look into the release schedule and you will find that the numbers released in the New York zone on that date, or near that date (February 15) are 240 and 241. The exact age of either of these numbers will be on March 1 exactly 12 days.

Suppose you have booked No. 46 of Fox Sound News, to be 10 days old when you get. On what date should you show it?

No. 46 of Fox Sound News will be released in New York on March 1. Suppose you are served from the Atlanta zone. Look in the Fox Column in the chart and you will find that the Fox News that are released in New York on Saturday are released in Atlanta one day later. Add one day to March 1. This makes March 2. Add ten days, counting March 2 as the first day, and you will find that you must receive the Fox Sound News No. 46 on March 11 in order for it to be ten day old.

You may use the same calculations for all the other Newsweeklies, no matter from what zone you are served.

Different Titles for the British Market First National

"Reckless Rosie"; original title "Naughty Baby."
"The Jazz Bride"; original title "Companionate Marriage."
"Such Things Happen"; original title "The Woman Racket"

Fox

"Mirth and Melody"; original title "Let's Go Places"

Paramount

"Paying the Penalty"; original title "Underworld."
"The Busybody"; original title "The Kabitzer"

Pathe

"No Brakes"; original title "Oh, Yeah!"

Sono Art—World Wide

"Clipped Wings"; original title "Hello, Sister"

Radio

"Pious Crooks"; original title "His Last Haul."
"Sporting Life"; original title—"Night Parade"

Universal

"The Last Call"; original title, "The Last Performance"

NEW YORK RELEASE DATES OF ALL THE NEWSWEEKLIES

Universal News (Sound and Silent)

25 Wednesday ... Mar. 26
26 Saturday Mar. 29
27 Wednesday .. Apr. 2
28 Saturday Apr. 5
29 Wednesday .. Apr. 9
30 Saturday Apr. 12
31 Wednesday .. Apr. 16
32 Saturday Apr. 19
33 Wednesday .. Apr. 23
34 Saturday Apr. 26
35 Wednesday .. Apr. 30
36 Saturday May 3
37 Wednesday .. May 7
38 Saturday May 10
39 Wednesday .. May 14
40 Saturday May 17
41 Wednesday .. May 21
42 Saturday May 24

Kinograms (Silent)

5586 Even.. Wed., Mar. 12
5587 Odd ... Sat., Mar. 15
5588 Even.. Wed., Mar. 19
5589 Odd ... Sat., Mar. 22
5590 Even.. Wed., Mar. 26
5591 Saturday .. Mar. 29
5592 Wednesday.. Apr. 2
5593 Saturday .. Apr. 5
5594 Wednesday.. Apr. 9
5595 Saturday .. Apr. 12
5596 Wednesday.. Apr. 16
5597 Saturday .. Apr. 19
5598 Wednesday.. Apr. 23
5599 Saturday .. Apr. 26
5600 Wednesday.. Apr. 30
5601 Saturday .. May 3
5602 Wednesday.. May 7
5603 Saturday .. May 10
5604 Wednesday.. May 14
5605 Saturday .. May 17
5606 Wednesday.. May 21
5607 Saturday .. May 24

Paramount News (Sound)

68 Wednesday ... Mar. 26
69 Saturday Mar. 29
70 Wednesday .. Apr. 2
71 Saturday Apr. 5
72 Wednesday .. Apr. 9
73 Saturday Apr. 12
74 Wednesday .. Apr. 16
75 Saturday Apr. 19
76 Wednesday .. Apr. 23
77 Saturday Apr. 26
78 Wednesday .. Apr. 30
79 Saturday May 3
80 Wednesday .. May 7
81 Saturday May 10
82 Wednesday .. May 14
83 Saturday May 17
84 Wednesday .. May 21
85 Saturday May 24

Pathe News (Sound and Silent)

24 Even ... Wed., Mar. 12
25 Odd Sat., Mar. 15
26 Even ... Wed., Mar. 19
27 Odd Sat., Mar. 22
28 Even ... Wed., Mar. 26
29 Saturday ... Mar. 29
30 Wednesday .. Apr. 2
31 Saturday Apr. 5
32 Wednesday .. Apr. 9
33 Saturday Apr. 12
34 Wednesday .. Apr. 16
35 Saturday Apr. 19
36 Wednesday .. Apr. 23
37 Saturday Apr. 26
38 Wednesday .. Apr. 30
39 Saturday May 3
40 Wednesday .. May 7
41 Saturday May 10
42 Wednesday .. May 14
43 Saturday May 17
44 Wednesday .. May 21
45 Saturday May 24

MGM—Internat'l (Silent)

65 Odd ... Wed., Mar. 26
66 Saturday Mar. 29
67 Wednesday .. Apr. 2
68 Saturday Apr. 5
69 Wednesday .. Apr. 9
70 Saturday Apr. 12
71 Wednesday .. Apr. 16
72 Saturday Apr. 19
73 Wednesday .. Apr. 23
74 Saturday Apr. 26
75 Wednesday .. Apr. 30
76 Saturday May 3
77 Wednesday .. May 7
78 Saturday May 10
79 Wednesday .. May 14
80 Saturday May 17
81 Wednesday .. May 21
82 Saturday May 24

Paramount News (Silent)

53 Odd Sat., Feb. 1
54 Even ... Wed., Feb. 5
55 Odd Sat., Feb. 8
56 Even ... Wed., Feb. 12
57 Odd Sat., Feb. 15
58 Even ... Wed., Feb. 19
59 Odd Sat., Feb. 22
Even Number Dropped
on This Date
61 Saturday Mar. 1
63 Saturday Mar. 8
65 Saturday Mar. 15
67 Saturday Mar. 22
69 Saturday Mar. 29
71 Saturday Apr. 5
73 Saturday Apr. 12
75 Saturday Apr. 19
77 Saturday Apr. 26
79 Saturday May 3
81 Saturday May 10
83 Saturday May 17
85 Saturday May 24

Fox News (Silent)

53 Odd ... Wed., Mar. 26
54 Saturday Mar. 29
55 Wednesday .. Apr. 2
56 Saturday Apr. 5
57 Wednesday .. Apr. 9
58 Saturday Apr. 12
59 Wednesday .. Apr. 16
60 Saturday Apr. 19
61 Wednesday .. Apr. 23
62 Saturday Apr. 26
63 Wednesday .. Apr. 30
64 Saturday May 3
65 Wednesday .. May 7
66 Saturday May 10
67 Wednesday .. May 14
68 Saturday May 17
69 Wednesday .. May 21
70 Saturday May 24

Fox News Sound)

53 & 54 Sat., Mar. 29
55 & 56 Sat., Apr. 5
57 & 58 Sat., Apr. 12
59 & 60 Sat., Apr. 19
61 & 62 Sat., Apr. 26
63 & 64 Sat., May 3
65 & 66 Sat., May 10
67 & 68 Sat., May 17
69 & 70 Sat., May 24

Metrotone News (Sound)

242 & 243 ... Sat., Feb. 22
244 & 245 ... Sat., Mar. 1
254 & 255 ... Sat., Apr. 5
256 & 257 ... Sat., Apr. 12
258 & 259 ... Sat., Apr. 19
260 & 261 ... Sat., Apr. 26
262 & 263 ... Sat., May 3
264 & 265 ... Sat., May 10
266 & 267 ... Sat., May 17
268 & 269 ... Sat., May 24

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No. 15

YOUR RIGHTS UNDER THE NEW CODE OF ETHICS

In last week's issue I gave you the full statement that was issued to the press by the publicity department of the Hays organization regarding the new Code of Ethics, which has been adopted by the producers. This week I am giving you the complete code itself, as adopted by the members of the Hays organization, the provisions of which will supposedly govern production. Keep the Code within easy reach, for in the future I intend to point out in each review if the picture violates any provisions of the Code and what provisions, so that you might reject such a picture. Remember that the producers, since they have made this Code public, are bound by its provisions just as tightly as they would be if these provisions were put on the statute books.

THE CODE

GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS

I.—*CRIMES AGAINST THE LAW.* These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. *Murder*

- a. The technique of murder must be presented in a way that will not inspire imitation.
- b. Brutal killings are not to be presented in detail.
- c. Revenge in modern times shall not be justified.

2. *Methods of Crime* should not be explicitly presented:

- a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
- b. Arson must be subject to the same safeguards.
- c. The use of firearms should be restricted to essentials.
- d. Methods of smuggling should not be presented.

3. *Illegal drug traffic* must never be presented.

4. *The use of liquor* in American life, when not required by the plot or for proper characterization, will not be shown.

II.—*SEX.* The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. *Adultery*, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. *Scenes of Passion.*

- a. They should not be introduced when not essential to the plot.
- b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
- c. In general passion should be treated that these scenes do not stimulate the lower and baser element.

3. *Seduction or Rape*

- a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
- b. They are never the proper subject for comedy.

4. *Sex perversion* or any inference to it is forbidden.

5. *White slavery* shall not be treated.

6. *Miscegenation* (sex relationships between the white and black races) is forbidden.

7. *Sex hygiene* and venereal diseases are not subject for motion pictures.

8. Scenes of *actual child birth*, in fact or in silhouette, are never to be presented.

9. *Children's sex organs* are never to be exposed.

III.—*VULGARITY.* The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV.—*OBSCENITY.* Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V.—*PROFANITY.* Pointed profanity (this includes the words, God, Lord, Jesus, Christ—unless used reverently—Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI.—*COSTUME*

1. *Complete nudity* is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. *Undressing scenes* should be avoided, and never used save where essential to the plot.

3. *Indecent or undue exposure* is forbidden.

4. *Dancing costumes* intended to permit undue exposure or indecent movements in the dance are forbidden.

VII.—*DANCES*

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII.—*RELIGION*

1. No film or episode may throw *ridicule* on any religious faith.

2. *Ministers of religion* in their character as ministers of religion should not be used as comic characters or as villains.

3. *Ceremonies* of any definite religion should be carefully and respectfully handled.

IX.—*LOCATIONS.* The treatment of bedrooms must be governed by good taste and delicacy.

X.—*NATIONAL FEELINGS*

1. *The use of the Flag* shall be consistently respectful.

2. *The history*, institutions, prominent people and citizenry of other nations shall be represented fairly.

(Continued on last page)

"High Society Blues" (100% T-F&D)*(Fox, March 23; syn. time, 102 min.)*

A highly pleasing romantic tale of two young folk, unfolding among business and high society surroundings. There is charm in the love affair between Janet Gaynor, the high society belle, and Charles Farrell, the son of a country business man, who had become wealthy. There are the heart-breaks and the humiliations, usual in stories where poor people become suddenly wealthy and fail to realize that they do not belong among the cultured. In this instance, however, the heroine is unconcerned how her mother feels at her befriending the hero and his family, and lets love be the dictator. They marry, just at the time when the hero's father was about to bring financial ruin to the heroine's father; the heroine's father had high-hatted him, and he swore revenge. Reconciliation naturally takes place; the heroine's parents, finding themselves before accomplished facts, had to make the best of it.

The plot has been founded on the story by Dana Burnet. It was directed by David Butler. Janet Gaynor is charming; Charles Farrell does good work. Some of the others in the cast are, William Collier, Jr., Hedda Hopper, Joyce Compton, Louise Fazenda, and Lucien Littlefield. The sound reproduction is good. (Silent values, good.)

NOTE: "Playmates" (No. 108) was the original title. But it is not a substitution.

"Under a Texas Moon" (100% T-D)*(War. Bros., rel. date, April 1; time, 82 min.)*

From the point of view of acting, "Under a Texas Moon" is an excellent production. The color, too, is pretty good all the way through. But Frank Fay, who distinguishes himself by his acting as Don Carlos, the bandit, is no longer a young man; and when one takes into consideration that youth is almost a necessity on the screen, one will realize what a defect this is. In addition, the hero is a bandit, although he is an amiable bandit; towards the end of the picture, he is shown carrying away seven thousand dollars, five thousand having been paid him for the recovery of stolen cattle, and two thousand for the capture of the leader of the outlaws. The cattle was returned, because he himself had stolen it; but the owner of the stolen cattle refuses to give him the remaining \$2,000 of the agreement until he had produced the bandit leader. He demands, however, that the \$2,000 be given him, promising to produce the bandit. When the money is handed to him he tells them that he is the bandit; then he runs away with his men.

There is a great deal of comedy in the acts of the hero, a "lady killer." Whenever he meets a pretty girl, he forgets all the pretty ones he had met before. And he seems to encounter pretty señoritas at every step.

The plot has been founded on a story by Stewart Edward White. It was directed by Michael Curtiz well. Raquel Torres, Myrna Loy, Armida, Mona Maris, Noah Beery, Georgie Stone, George Cooper, Fred Kohler, Charles Selton, Tully Marshall and many others are in the cast. The sound is muffled somewhat. As a result, the words lack crispness. (It can hardly be of any value as a silent picture. Shown in this city NOT as a Road Show.)

"In the Next Room" (100% T-D)—with Jack Mulhall*(First Nat., syn. rel. date, Jan. 26; running time, 70 min.)*

A fair program picture. It is a double murder mystery melodrama, in which the spectator is kept in fairly tense suspense, in spite of the fact that the direction is not smooth and at times the voices sound unnatural, and at times even unintelligible:—

The heroine's father, an antique dealer, receives a valuable cabinet from Paris. A notorious French crook, who calls on him as representative of the French concern, attempts to get the jewels, hidden in the cabinet. But he is killed by prussic acid, which had been made to spurt from the cabinet, when the key was inserted. Another crook is mysteriously shot in the same room. When the hero opens the cabinet, a young girl, who is in a trance, falls out. When she comes out of it and is found mourning over the body of the Frenchman, she admits that she had escaped from France to avoid criminal prosecution and that the dead Frenchman was an international crook.

The stage play by Eleanor Robson Belmont furnished the plot. Edward Cline directed it.

Jack Mulhall is pleasing as the newspaper reporter-hero who gets mixed up in the mystery while calling on the heroine. Alice Day is charming as the heroine. Robert O'Connor, as the usual blundering detective, and Aggie

Herring as the Irish housekeeper, furnish the comedy relief. Claude Allister is gruesome as the evil-eyed old butler, who turns out to be a crippled bootlegger, in league with crooks, who make their headquarters in the wine-cellar of the house. John St. Poli is the heroine's father. (Silent values as good as the sound. Silent release date, Feb. 10; footage 4,917 ft., 54 min.)

"Murder Will Out" (100% T-D)—with Jack Mulhall*(First Nat., rel. date, April 6; syn. time, 65 min.)*

A very good mystery melodrama. The spectator is held in tense suspense right from the beginning and the solution is quite a surprise.

The story revolves around Chinese blackmailers, whose failure to make their victims pay causes the victims to be killed usually at odd hours, such as midnight or thereabouts, under peculiar circumstances, after having been warned by purple hieroglyphs just when they were to meet their fate. The first victim is a fellow-club member, a man whom the hero knew slightly; the second is a doctor, who is supposed to be familiar with Chinese customs, and the third the British private detective, who volunteered to help the hero find the bandits. Finally the hero is warned to bring \$500,000 to the farthest buoy in New York Harbor, to prevent his fiancée from meeting a like fate. But the heroine, who knew all about the circumstances, urges her father, a Senator, to have a United States submarine on the scene. When the hero is about to hand over the \$230,000 he had been able to raise, the submarine rises out of the water and fires on the bandits. When they are taken aboard, they turn out to be the clubman, the doctor and the detective, who had merely planted the situations to frighten the hero and the heroine and to force the hero to accede to their demands.

Jack Mulhall is good as the wealthy hero. Lila Lee in her small part is a pleasing heroine. Noah Beery, as the detective, Tully Marshall, as the doctor, and Claude Allister, as the clubman, are good, too. Alec B. Francis is the heroine's father, and Malcolm McGregor, the heroine's brother, in charge of the submarine.

Clarence Badger directed it very well from the stage play by Murray Leinster. (Silent values as good as the sound values. Silent footage not yet determined.)

NOTE: The original title of this picture is supposed to have been "On the Riviera," to be founded on the stage play by Franz Molnar, but the finished product has been founded on the stage play by Murray Leinster. Therefore, it is a story substitution and you are not obligated to accept it.

"The Golden Calf" (100% T-F&D)*(Fox, March 16; syn. time, 69 min.)*

A pretty good romantic musical comedy, in which the heroine takes a part somewhat similar to that Norma Shearer took in "His Secretary." She is an old-fashioned girl, and wears old-fashioned clothes, until she overhears her employer speaking deridingly of her looks; she then goes to some friends of hers, who massage her and dress her up in fine clothes, making her look like a million dollars, so beautiful, in fact, that even her own employer failed to recognize her. In the end, however, he recognizes her and as he had already fallen in love with the beautiful lady he asks her to marry him.

The title is derived from the fact that the heroine wins a contest for the most perfect leg, sought for illustrations on posters advertising a certain brand of hosiery. The hero's advertisement for girls with perfect legs brings so many girls to his studio that he is unable to control them. But none of them comes up to the measurements for a perfect leg, until the heroine, secretly in love with him, having gathered courage enough to measure her own leg, finds out that it answers to the required measurements. But she has a hard time convincing her employer, to whom she is a secretary, that she has the leg he wants. And it is not until her friends dress her up and remake her that he finds out that she had been telling the truth.

The plot has been founded on the story by Aaron Davis. Millard Webb directed it. Jack Mulhall is the hero, Sue Carol the heroine, and El Brendel the hero's enemy. Marjorie White, Richard Keene, Paul Page, and others are in the cast. The sound is pretty good. (Silent values, fair.)

NOTE: "The American Beauty Review" (No. 107) was the original title. But the early Work Sheets stated that the story was to be by Roy Turk and Fred Ahlert; and since the story of the finished product has been written by Aaron Davis, it is a story substitution.

"A Royal Romance" (100% T-F&D)
(Columbia, March 17; syn. time, 88 min.)

A fairly good program picture. It is a tale of adventure, unfolding in a fictitious country in Europe. The hero is presented as an author, who inherits some money. He directs the executors of his estate to buy a castle in a certain country in Europe, where he goes. The first night he and his negro servant spend in the castle he is disturbed by what the servant thought were ghosts. Upon investigating, the hero discovers a secret passage, which leads him to a chamber, where he finds the beautiful heroine (a Countess) and her child. The heroine tells him that she had kidnapped her own child after her husband had discovered her and the hero promises to help her to escape to America. The count is informed of her whereabouts by an adventuress who had been following the hero to Europe, bent upon getting some more of his money, and the Count goes to the castle to regain his child. There is a fight between the hero and the count, but the hero succeeds in spiriting away the heroine and her child; they are rescued by an aeroplane the hero had ordered. The hero, however, is arrested. Later he is liberated and returns to America. The heroine seeks and finds him and as they are in love with each other they marry.

There are some thrills, and the spectator is held in fairly good suspense. There is also some comedy, caused chiefly by Clarence Muse, who takes the part of the hero's colored servant. Some sympathy is aroused for the hero, because of his efforts to help the heroine escape from the clutches of the count.

No author is given. Erle Kenton has directed it. William Collier, Jr., is the hero, and Pauline Starke, the heroine. The sound recording is good. (Silent values, fairly good.)

NOTE: This picture was described in the Work Sheet as follows: "The terrific drama of a foolish pleasure-loving wife, who doesn't realize the dangers of playing with fire." Since the finished picture, however, does not deal with such a theme, it is a substitution.

"The Swell Head" (100% T-F&D)
(Tiffany, March 24; syn. time, 65 min.)

A very good pugilistic story. The hero shows ingratitude towards those that had helped make him, well enough, but his ingratitude lasts only for a short time; he soon realizes his mistake and makes amends. There is heart interest all the way through, and the spectator is held in suspense. The only defect is the fact that Johnnie Walker, who takes the part of the hero, is too soft to convince any one that he was a prize fighter. No muscles are seen on his body.

The story deals with a young pugilist, who, because he had had no capable manager, could not gain recognition, however hard he tried. He is engaged to fight preliminaries to a big fight and the girl that loved him (heroine), believing in him, asks a friend of theirs (James Gleason) to bet her one hundred dollars on him. The friend, however, knowing that there was no chance for the hero to win, puts the bet on his opponent. The opponent wins. The friend then presents the heroine with the four hundred dollars he had won for her. The heroine induces the friend to take the five hundred dollars and to spend it training the hero, and in a short time the hero gains fame as an invincible pugilist. Success goes to his head. But in the end everything is straightened out; he makes amends to all those he had hurt.

The plot has been founded on a story by A. P. Younger. James Flood has directed it. Natalie Kingston is the heroine. Paul Hurst, Freeman Wood, and Marion Shilling are in the cast. The recording is good. (Silent values, very good.)

"Prince of Diamonds" (100% T-F&D)
(Columbia, March 26; syn. time, 68 min.)

This is a very strong picture. It is excellently directed and acted, with the result that the spectator's interest is gripped all the way through.

The story starts in England, where the hero, an impoverished aristocrat, is in love with a girl of noble birth. A diamond merchant (villain) is in love with her, too, but she prefers the hero. They are about to marry when the villain, aided by the heroine's unscrupulous brother, frames the hero on a theft of a diamond necklace. The heroine, in order to save the hero from disgrace, agrees to marry the villain. The hero, about to be arrested, escapes and hides.

Later he escapes from the country and reaches the Orient. Thinking that the woman he loved had betrayed him, he has revenge in his mind. Circumstances so shape things that in time he becomes the owner of a big diamond mine. He goes to London masquerading as a Hindu Prince and by dumping a large amount of diamonds on the market forces the price of diamonds down and causes the financial ruin of the villain. The villain calls on the hero for a loan. The hero agrees to give him the loan provided he lets him have his castle and all those in it, including the heroine, for one week, his thought being to get an opportunity to humiliate the heroine. The villain recognizes the hero but says nothing about it. He agrees, however, to the bargain. In the castle that evening the hero presents himself to the heroine. She soon recognizes him but he will not believe her that she never ceased loving him. The villain notifies Scotland Yard of the hero's presence. But before detectives had arrived, the woman whom the hero had brought from the Orient, and who had been the one that had helped him locate the diamond mine, kills the villain with a poisoned dart. Hero and heroine again find happiness.

The plot has been founded on a story by Gene Markey. It was directed by Karl Brown and A. H. Van Buren. Ian Keith is the hero, Aileen Pringle the heroine, and Claude King the villain. The recording is good. (Silent values, good.)

NOTE: The original Work Sheet stated that this was to be a story of "a modern Casanova who believes that his money can buy anything. The action takes place against a background of modern society, shifting to the stage." And since the theme in the finished product is not such, it is a substitution.

"The Man From Blankley's" (100% T-D)
—with John Barrymore

(Warner Bros., rel. date, May 24 syn. time, 67 min.)

One of the most delightful comedies produced for some time, with Mr. Barrymore. It is not the kind that will make any one's side split from laughter, but the kind that will satisfy to the core those that enjoy subtle original comedy.

An old-fashioned English married couple decide to give a party for the returning uncle of the male member of the couple. They invite fifteen guests, but because two of the guests are unable to be present the hostess suggests that they hire a man from Blankley's so that the number of the guests might not be thirteen. Lord Strathpeffer, (John Barrymore,) an entomologist and a man that likes his liquor, is invited by the family living next door, but he makes a mistake and enters the house where they expected the man from Blankley's. And he is taken for that man. When he announces his name, the hosts are delighted to have a lord as one of the guests. Then the fun begins. The hero talks about his Egyptian beetles and the like, and the hosts as well as the guests are embarrassed. Towards the end, however, he is thrown out of the house. The efforts of the heroine, their social secretary, who was an old friend of the hero, to stop them from throwing him out are not successful. The hero returns via the basement, leading into the kitchen. He sends word to the heroine to meet him downstairs. He renews his professions of love for her and proposes to her. She answers that she is willing to accept him as a husband on condition that he give up drinking. He promises to do so. They walk upstairs to the great astonishment and chagrin of the hosts. Soon, however, a representative of Scotland Yard appears; his services had been requested by the friends next door, who had felt uneasy at the hero's failure to appear. The Scotland Yard man's friendly greeting of the hero make the guests realize that the hero was, after all, a real Lord. They are all embarrassed and beg his forgiveness.

The plot has been founded on the stage play by F. Anstey. Alfred E. Green has directed it with intelligence. Loretta Young makes a charming heroine. William Austin again does his bit. Alfred Gran, Emily Fitzroy, and others are in the cast. The sound recording is pretty good. (Silent values, good for high class patronage.)

Although an excellent picture artistically, it is doubtful if it will draw at the box office. It is one of those high comedies that are enjoyed by the cultured, whose number is limited. (Roadshown in this city.)

"The Girl Said No," with William Haines, M-G-M, a mediocre picture. "The Runaway Bride," RKO, with Mary Astor and Lloyd Hughes, a very good crook melodrama. "He Knew Women," RKO, an excellent society drama. Reviews next week.

- XI.—**TITLES.** Salacious, indecent, or obscene titles shall not be used.
- XII.—**REPELLANT SUBJECTS.** The following subjects must be treated within the careful limits of good tastes:
1. *Actual hangings* or electrocutions as legal punishments for crime.
 2. *Third Degree* methods.
 3. *Brutality and possibly gruesomeness.*
 4. *Branding* of people or animals.
 5. *Apparent cruelty* to children or animals.
 6. *The sale of women*, or a woman selling her virtue.
 7. *Surgical operations.*

Some of the provisions may be ambiguous, but if a producer should sue you for refusing to accept a picture of his that violates, in your opinion, any part of this Code, it will not be the producer that will determine whether you are right or not. Not even the arbitration board, in case there is an arbitration provision in your contract, will have the right to determine all cases of violation of this Code. Suppose, for example, a picture violates provision X-2; since there are no laws in the United States making the "unfair representation" of the history of another national unlawful, the arbitration board can determine whether your claim is justified or not. But if the picture violates, say, 2-a, under the heading, "CRIMES AGAINST THE LAW," then the matter differs; because your claim is that the showing of the details of safe-cracking, or of theft, or of robbery, is a violation of the criminal laws, the arbitration board cannot handle it, for arbitration boards are not empowered to determine matters of criminal nature. Should it attempt to try the case, they might make themselves criminally liable for attempting to force you to teach crime.

The producer, when you notify him that a certain picture of his violates one provision of the Code, will naturally deny it and will inform you that you must accept the picture. If you should refuse to change your stand, he may, in case there is an arbitration provision in the contract, submit the matter to the board. The board may, despite your assertion that the picture violates the criminal laws, render an award. In such an event, your lawyer will advise you what to do. In case there is no arbitration agreement in the contract, the producer may (1) refuse to serve you with any more pictures from that contract until you have paid for the picture under dispute; (2) attach a C.O.D. on the next shipment, even though you may have paid for the picture shipped. In either case the producer breaches the contract and makes it possible for you to sue for damages (a C.O.D. cannot be put on goods already paid for). You may also demand the cancellation of the entire contract.

In case the distributor sued you in the courts for breach of contract, it will be up to the jury to determine whether there has been a breach of contract or not. And it is doubtful if a jury would be found in this country that will give the producer a favorable verdict when you assert that the picture is either immoral, or teaches crime. The best he can get is a hung jury.

Even though the producers did not intend to do away with block-booking, their new Code of Ethics brings about the nearest thing to it, provided you are willing to fight for your rights and to refuse to capitulate at the first producer resistance you encounter. The ambiguity of the Code in most places makes one believe that they put it out as a harmless document, as harmless as the Code of Ethics they adopted at the Trade Practice Conference, to which they paid very little attention afterward, intended to pacify those that are just now warring against the Hays organization. But the provisions will be, as said, interpreted, not by the producers themselves, but by the juries. And this is a thing that the producers seem to have failed to take into consideration.

Watch each review closely to learn if a picture violates any of the provisions of their Code with the view of rejecting it. The producers own most of the theatres in the choice locations, particularly in the big cities. Consequently they produce their pictures with a view to suiting these theatres. And what is good for the picture-goers in the big cities is not always good for the picture-goers of the small cities and of the towns. So if your theatre is in a small town, this Code places in your hands the means by which you can reject pictures that are unsuitable for your customers.

Watch HARRISON'S REPORTS for the necessary information.

THE EFFECT OF THE CODE ON THE MINDS OF THE AMERICAN PUBLIC

They thought that, by adopting the Code and by informing the public of it, the producers were delivering a master stroke, the kind that would silence for ever those who were fighting motion pictures. But they have inflamed them more.

Some of the papers have attacked the producers and Mr. Hays; some, have ridiculed them. But not one of the worth-while papers has taken them seriously. They are well aware of the fact that the Code was adopted by the producers and Mr. Hays under compulsion. "To put it more specifically," says an editorial in the New York Morning World, "Mr. Hays is afraid of the women's clubs and the ministers. They have the power in many communities to hurt the motion picture business. It is this fact, rather than any love of virtue for its own sake, which has inspired him to assemble in one code all the known counsels of perfection. . . . If the ministers and the women's clubs had less power, and more people could be brought in to see the films by adopting a different code, Mr. Hays, we take leave to think, would have had a different code."

Neal O'Hara, writing in his comical column in the New York Evening World, ridicules the Code. Under the title, "Cleaner and Purer Movies," he writes partly as follows:

"Will H. Hays has sent the movies out to the dry cleaners and they are coming back sweet and pure. When you read that hereafter the films will have no emphasis on sex, no sympathy with crime, the scenes of passion eliminated, profanity forbidden and the use of liquor restricted, it sounds like the scenario of 'The Ten Commandments.' We wish brother Hays luck.

"Every movie producer of importance has taken the pledge to love, honor and obey the new rules. But wait till they start making pictures under them. If there is going to be no sex talkies, there's a great chance for an oyster to star in place of Great Garbo.

"And poor Clara Bow. When Clara comes on the lot and starts churning up her 'it,' they will reach for the fire extinguisher. If Clara expects to stay in the films, she will have to play Little Eva in 'Uncle Tom's Cabin' and die inside three reels. . . ."

What we really need is not a New Code of Ethics, although this paper has welcomed it because it can advise exhibitors to reject pictures they could not reject otherwise, but a law, such as Senator Brookhart has introduced in Congress. It is a law that will do the work.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for April 1, 1930.

County of New York.

State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.

Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owners are: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me the 25th day of March, 1930.
A. W. NOYES.

(My commission expires March 30, 1930.)

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Devoted Exclusively to the Interests of Exhibitors

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Vol. XII

SATURDAY, APRIL 19, 1930

No. 16

WHAT SORT OF RESOLUTION SHOULD BE PASSED?

This office has received the following letter from Mr. George Aarons, Secretary of the Exhibitors Organization of the Philadelphia Zone:

"Our attention has been directed to an editorial appearing in your issue of April 5th, under the heading of 'Dementia Philadelphiana' criticising the Board of Managers of the Motion Picture Theatre Owners of Eastern Pen'na. for protesting against the abbreviated length of current feature releases and for asking that standards of lengths be established for features and shorts.

"Since you have read into our resolution a meaning which was never intended, we ask, in all fairness, that you publish this elaboration of our protest. In doing so, you will be conferring a distinct service to the exhibitors of the nation who are being mulcted out of untold thousands of dollars by being compelled to pay for short subjects released as features.

"Our resolution did NOT ask that producers pad their features to provide more footage. Our resolution DID ask that standards of length be set up for features, two reel subjects and singles. Then, when a producer completed a picture and discovered that its running time was only 45 minutes he could not release it as a feature, but must release it as a short subject or as one-half of a unit program which, by every canon of logic and accepted trade practice, it is.

"Not being an exhibitor, you have not been confronted with the problem of making up a two-hour program of sound. In previous years, a two reel comedy, a news, and possibly a one reel novelty were all that were necessary to round out the two hour show demanded by the public as the minimum entertainment bill. Today, because of the reduced length of so many dialogue features, the exhibitor is frequently obliged to add two, and even three, twin-reel comedies, or an assortment of singles of equivalent length. Thus, the exhibitor's film burden has been increased 25% to 50% by the curtailed length of sound features.

"One of the worst offenders in this respect is Warner Bros. and we must assume that their reason for producing so many features, 60 to 70 minutes in length, is to make room for the six Vitaphone Acts turned out each week. Two of their current 'features' are 46 and 53 minutes in length, respectively.

"Another, and even worse offender is Uniwersal with an average length for their 22 current feature releases of only 64 minutes each! Five of these 'features' run less than an hour! The exhibitor gets no concession for this 'short measure'

but must pay for the three or four reels necessary to complete his show.

"On the other hand United Artists and Metro-Goldwyn-Mayer, to mention but two companies, have demonstrated that it is possible to turn out first rate pictures of consistent accepted feature length. Proving that it is not necessary to pad in order to make sound features of the same approximate length as the silents of yesterday.

"Despite the producer's plea that dialogue pictures cost more to produce than did the silent ones, film company after film company is reporting record earnings while the exhibitor's burdens mount steadily. If to protest against the growing evil of the 'short weight' feature is Dementia Philadelphiana, then we in the Quaker City will make the most of it.

"Very truly yours,

"Board of Managers,"

M.P.T.O.E. Pa. S. N. J. and Del., Inc.

"P S The Film Daily, under date of April 9, on Page 1, carries the report that the M.P.T.O. of N. J., an Allied States Exhibitors unit, under the guidance of Abraham Myers, went on record yesterday as being in favor of increased footage of shorts and features . . . IN NEW CONTRACTS, MEMBERS AGREE THEY WILL INSIST UPON THE SPECIFICATION THAT MINIMUM FOOTAGES BE WRITTEN INTO THE AGREEMENTS."

* * *

The Board of Managers of the Philadelphia zone exhibitors' organization remind me of a person who has a sore foot and wants a law passed to compel his doctor to give him a headache powder. This person's desire is as logical as is the desire of the Philadelphia exhibitor leaders, who want to put an end by law to the producers' practice of making their feature pictures short so as to make a market for their short subjects. It is ridiculous to think that Congress would pass a law standardizing the length of moving picture film.

If the object of the producers, in making their feature pictures short, is to make it possible for them to sell their short subjects, and if Warner Bros. is the worst offender, why not state so clearly in the resolution instead of mincing words? If their object was to benefit the exhibitors of the country from being taken advantage of, then they should be specific; vagueness cannot help the exhibitors.

The best way they could go about it would be to request Mr. Myers to demand that a clause be included in the new contract specifying that, if a feature should turn out to be of less duration than,
(Continued on last page)

"Temple Tower" (100% T-F & D)*(Fox, April 6; running time, 58 min.)*

An excellent melodrama. It was written by the creator of the "Bulldog Drummond" series, the hero being given the part of Bulldog Drummond. The action is interesting, particularly to melodrama loving picturegoers, and holds one in tense, at times breathless, suspense.

In this instance the hero (impersonated by Kenneth MacKenna) accidentally meets the heroine (impersonated by Marceline Day), who was headed for Temple Tower, a private estate in which lived persons who, the hero had heard, were involved in a murder and robbery; she said she had been employed by the master of Temple Tower. The hero, feeling that the heroine's life is in danger, follows her with his companion (Cyril Chadwick). There are mysterious doings inside and outside Temple Tower, in one of which the hero is shot at, the bullet missing him. He finds it difficult to enter Temple Tower for the reason that all gates are securely fastened, until the hero's companion is able to recover a map, stolen from him by a mysterious person. By aid of this map, the hero is able to find a secret passage, which he uses to enter in time to save the heroine from harm and to recover valuable jewels stolen from the heroine by the villain.

Donald Gallagher directed it well. Henry B. Walthall is the villain. The sound reproduction is very good. (Silent values, excellent. Silent length not yet determined.)

"Crazy That Way" (100% T-F & D)*(Fox, March 30; running time, 63 min.)*

This is the story of two young men who are madly in love with the same girl, but who, having disgusted the heroine with their tactics, lose her to another man. Much of the action is silly. Yet the picture on the whole is pretty entertaining. Many picturegoers should find it amusing to see two men making fools of themselves over a girl, and then getting the worst of it.

The story presents the heroine (Joan Bennett) as a society girl, who flirts with every nice looking young man she meets. Two young men (Jason Robards and Regis Toomey) are madly in love with her. Toomey thinks that she will marry him, but Robards gets the drop on him by inducing her to accept a ring from him. Toomey is disconsolate. Kenneth MacKenna advises him not to give her up, but to shadow Robards until he got on his nerves and caused him to do things that would make him unpopular with the heroine. He does so, but the heroine, having been attracted by the looks of MacKenna, becomes disgusted with both and accepts the latter as a fiancé.

The story is by Vincent Lawrence. It was directed well by Hamilton MacFadden. Sharon Lynn, Lumsden Hare, and Baby Mack are in the supporting cast. The sound is pretty good. (Silent values, fairly good. Silent length not yet determined.)

"Montana Moon" (100% T-F & D)*(MGM, March 29; running time, 88 min.)*

In making this picture, the primary object of the producers seems to have been to show as much coarseness and immodesty as possible. There are scenes that could not be shown to the wives and children of those that have made it. Some of the talk, too, would make many a young girl blush. In one of the scenes, the hero takes a shovel to dig the earth so that the heroine might sleep in it comfortably. The heroine is heard to say to the hero that he would have to dig a subway to accommodate her aunt Fanny. Of course, many persons would not get the vulgar meaning of this, but many would. In another scene, the heroine is heard to say to the hero "Come on!" If these scenes are left in the picture when it is sent out, I fear that what the producers have strived to avoid for all these years—censorship—will be brought upon their heads.

There is plentiful drinking, jazzing and immodest acting. In one scene Joan Crawford swings her back in a way that would be considered too bold even by women of ill repute. She seems to have no regard for the feelings of thousands of mothers, who would not want their young children to see her act so immodestly.

There is not much to the story; the heroine is shown as the daughter of a wealthy father. While on the train, a girl chum of hers begs her not to try to take a certain man, who was in their company, away from her, because she loved him. This man (villain), when he sees the heroine, becomes so fascinated with her that he makes violent love to her. In order for her not to break her chum's heart,

she quietly slips away at the next station. While wandering in the woods she comes upon the hero, from whom she learns that the place she is on is her father's ranch and that he is his superintendent. But she does not reveal her identity. Their short companionship leads to their marriage. Later on they go to her father. The father is joyful that she married his superintendent, because he feels that he will be able to tame her. The hero is introduced to the heroine's friends, but he does not like them at all. There is a fight between the hero and the heroine, which threatens to separate them, but the hero eventually wins out.

The story is by Sylvia Thalberg and Frank Butler. It was directed by Malcolm St. Clair. John Mack Brown, Dorothy Sebastian, Ricardo Cortez, Benny Rubin, Karl Dane and others are in the cast. The words are clear. (Silent values, fair.)

NOTE: If you cannot show this sort of picture, do not accept this one. Let MGM sue you in the courts; they will have a fat chance getting a decision against you.

"The Benson Murder Case" (100% T-F & D)*(Paramount, April 12; running time, 61 min.)*

Mediocre! The methods used by the hero to solve the murder mystery are too far-fetched to be believed, even by the most liberal-minded. He is shown as having detected that the villain had shot the man beforehand and had kept the body in position by means of a slow-burning twine, which he had lighted. He explains that a minute or so after the villain had lighted the twine, a shot was heard and the body of the murdered man was seen to roll downstairs, the villain's intention being to make it believed that he had nothing to do with the murder, because at the time the body was seen to roll downstairs he had been talking to the hero himself. But the hero explains that the report had been caused by a small fire-cracker bomb, which had exploded by being dropped on the floor automatically when the twine broke and the body was released. The action leading up to these happenings is slow and tedious; it consists chiefly of talk, mostly uninteresting.

The plot has been founded on a story by S. S. Van Dine. It was directed by Frank Tuttle. William Powell is again the famous detective and Eugene Pallette, the stupid sergeant of the detective force. Natalie Moorhead, Paul Lukas, Richard Tucker, William Boyd and others are in the cast. The sound reproduction is good. (Silent values, mediocre.)

"Ladies of Leisure" (100% T-F & D)*(Columbia, April 5; running time, 98 min.)*

A very good society drama, with deep emotional appeal. It is the story of a hero, son of a wealthy father, who meets a gold-digger, and who, having detected a noble character underneath her hardened exterior, falls madly in love with her; so madly, in fact, that he is willing to break with his father so as to marry her. In the development of the plot it is shown that the hero's mother calls on the heroine to induce her to give him up. At first the heroine refuses to do so, but after a moment of reflection she consents; she feels that she owes such a sacrifice to the man she loves. She accepts the proposal of an old roué for a trip to Havana, but on the way over she jumps overboard so as to end it all. She is rescued by the boat crew, however, and when she regains consciousness she finds the hero by her bedside vowing that they will never be parted again.

The scenes that show the hero's mother calling on the heroine to induce her to give the hero up are the most pathetic seen in a picture for a long time. The author took care not to make the hero's mother mean; he has made her a kindly and understanding soul. The heroine told her that she agreed to marry her son not because he was wealthy but because she loved him better than life, and the mother believed her. This makes the situation more pathetic. There are other touching scenes in other parts of the picture. The heroine is presented as a party girl. In other hands, considerable "dirt" would have been inserted. But this was avoided. Thus the picture was made not unsuitable for families, even though it may not be so suitable for young folk.

Barbara Stanwyck, as the heroine, does excellent work. So does Ralph Graves, as the hero. Lowell Sherman is not a very vicious villain this time, even though he is presented as a roué. Marie Prevost, Nance O'Neil, George Fawcett and others are in the cast. The sound is good. (Silent values, good. Silent length not yet determined.)

"The Man Hunter" (100% T-D)*(War. Bros., May 3; syn. time, 48 min.)*

Another program picture, the kind that would not be missed by any one were it not made, even though there may be people who will find it pretty entertaining. It deals with a young noblewoman (heroine), who goes to Africa to the ivory gathering post of her dead father's company to find out why the business went from bad to worse. Of course, as soon as she lands, she surmises that the cause of it all was the villain, a suave young man, but she had to have the help of some one to detect how he was doing it. And the hero comes in handy; he, having been discharged by the villain on a trumped up charge, is reduced to poverty and is forced to join beach combers. When the heroine accidentally meets him, she takes a liking to him. It is him that she sends for when she needs help; and he is able to find out that the villain was ready to ship out of the country, for his own account, a big load of ivory. The villain naturally puts up a stiff fight when he is told by the heroine that his game is up; he overpowers the hero and his men and is about to get away, perhaps carrying along with him also the heroine, but the hero's police dog (Rin-Tin-Tin) is there to receive a message from the hero and to transmit it to the authorities in a post nearby, inducing the police to rush to their rescue.

There are a few mild thrills, and some mild suspense. But on the whole it is a fair program picture. The plot has been founded on the story by Lily Hayward. It was directed by Ross Lederman. John Loder, Nora Lane, Charles Delaney and others are in the cast. The sound is only fair, as a result of fair recording. (Silent values of the same calibre as the sound values.)

"The Hide Out" (100% T-F & D)*(Universal, March 30; running time, 57 min.)*

Good direction and acting have made of a somewhat weak story a picture that holds the interest well all the way through, even though the memories that remain are not so pleasant. The reason for the unpleasant memories is the fact that the hero is a crook. He is regenerated in the end, of course, but his acts leave a bad taste. There are some situations in which the appeal directed to the spectator's emotions is very deep; so deep, in fact, that it moistens one's eyes. One of such situations is where the hero, with the threat of the detective (to give him away unless he threw the race) hanging over his head, is torn between the awakened love for his college, which urges him not to throw the race, and the dread of prison bars, which would, as he thinks, be his lot if he did not throw it. But his college is shown as winning, for he, after several minutes of indecision, makes up his mind to stand by his college, despite the prison bars that faced him.

In the beginning he is shown as having been arrested for bootlegging and as having escaped while on the train bound for the prison, handcuffed. He was the son of a notorious bootlegger, and while in college he had been quietly carrying on his father's trade. After his escape he returns to his father, but he is urged to go back to college. In college he was a famous stroke oar and feeling that if he returned to college no one would suspect that the famous stroke oar was the bootlegger that had escaped from the hands of a detective, he goes back. But the fame he had won in college proves his undoing; his picture in the papers attracts the attention of the detective, who calls on him at the college. The detective, in order to satisfy himself that he was sincere in his reformation, threatens to have him arrested unless he threw the race. The hero, however, in love with the heroine, also a college student, decides at the last minute that he would rather win the race and face arrest than lose it and lose the love of the heroine and the respect of his college. The detective calls on him after the race and tells him that he is satisfied that he is now a man.

Arthur Ripley and Lambert Hillyer wrote the story; Reginald Barker directed it. James Murray is the hero, Kathryn Crawford the heroine, Carl Stockdale the hero's father, and Robert Elliot the detective. The talk is very clear. (Silent values, good.)

"The Girl Said No" (100% T-F & D)**With William Haines***(MGM. Mar. 15; syn. time 90 min.)*

Mr. Haines is made to appear so obnoxious in the first half of the picture as the smart-aleck, fresh son of a wealthy family, that the spectator's sympathy is never aroused. He is rude, vulgar and annoying, even after he becomes a little

more human. Family troubles wake him up to the fact that life isn't all play. But he works hard and with the help of Polly Moran and Marie Dressler, succeeds in raising a few gales of laughter. Leila Hyams is an appealing heroine, but she is made to appear absurd by falling in love with such a diagreeable type of hero. Francis X. Bushman, as her co-worker, an executive in the bank, in love with her, deserves sympathy as the much abused fiance. The scene between the hero and Marie Dressler, as the wealthy cranky old woman, to whom he tries to sell bonds, is decidedly in bad taste. He poses as her doctor and causes her to become intoxicated. They roll all over the floor in his efforts to secure her signature to the check:—

The hero, fresh from college, meets the heroine at a night club, where his party is creating quite a disturbance. He separates her from her escort and takes her on a wild ride. She throws him into a ditch and gets away. But he forces himself on her, even going to her apartment and starting to undress in her presence, forcing her to break a date with her fiance, so that she might go out with him. After being fired from his job in the bank, he continues on his merry way till his father dies and the family is left in straitened circumstances. He attempts to get employment but is unable to do so because his rival has blacklisted him until the head of the bank asks to have him reinstated. The rival gives him a hopeless lead to sell bonds to the wealthy Hetty Brown, which he succeeds in doing. On his return to the bank, he learns that the heroine is to be married and he kidnaps her at the bridegroom's home, where the ceremony is to take place. For some strange reason, however, the heroine had fallen in love with the hero and does not object to marrying him now that he is successful.

Sam Wood directed it from the story by A. P. Younger. Others in the cast are Clara Blandick, William Janney, Junior Coghlan and Phillis Crane, as the other members of the hero's family. (Silent values as good as the sound. Silent footage not determined.)

"Alias French Gertie" (100% T-F & D)*(RKO, April 20; running time, 68 min.)*

It is too bad that RKO put Miss Daniels in a crook play. The reason why they decided to put her in this story was manifestly because she can speak French well, and could thus pass for a French maid. But crook heroines leave one almost always in an unhappy frame of mind, even though they usually reform in the end and cause the heroes to reform, too. In this instance, Miss Daniels is given the part of a notorious crook. She is shown as having obtained a position as a maid to a wealthy family, with the intention of robbing the family's jewels. The hero, a young crook, enters the house at night and goes to the safe, opens it with his sensitive fingers, and then prepares to run away, when he is confronted with the heroine, holding a pistol in her hand. The authorities, having become aware of the contemplated robbery, rush to the place and catch the hero in. To shield the heroine, the hero hog-ties her. He is sent to jail for several years. The heroine awaits him outside the prison gates on the day he is let out. He makes his quarters with her. She tries to induce him to give up his crooked career, because she loves him and does not want to see him go back to jail. But he will have none of it. The heroine eventually makes him give up his crooked work. A neighbor, who pretended to be an honest banker, induces them to invest their \$30,000 with him. The following day, however, the hero finds out that he had been "taken in." He is so angry that he makes up his mind to go back to his old trade. The heroine gets her old job back again. The hero enters the house she is employed in with the purpose of robbing the safe. But the heroine discovers him and, to prevent him from becoming a crook again, knocks him on the head with the telephone. She eventually succeeds in inducing him to go straight for good.

The plot has been founded on the stage play by Bayard Veiller. It was directed by George Archainbaud. Ben Lyons is the young crook. Robert Emmett O'Connor, John Ince and others are in the cast. The sound recording is excellent. (Silent value of about the same calibre as the sound values.)

"Cock O' the Walk," Sono-Art, with Joseph Schildkraut, is a good picture artistically but not a very pleasant entertainment. "The Runaway Bride," a RKO, with Mary Astor, is a pretty good crook melodrama. "He Knew Women," RKO, with Lowell Sherman, Alice Joyce, and Frances Dade, is one of the best satires produced since talking pictures were introduced. Full reviews next week.

say. 65 minutes, a refund of ten per cent be made for every ten minute shortage or of fraction.

But even then, I doubt if any real benefit would accrue to the exhibitor, for the producer, in order to make a feature the required length, would resort to padding. And padding will do more harm than short-measuring. When an exhibitor has to deal with producers whose consciences are elastic, he is in an unfortunate position. Merciless publicity seems to be the only cure.

Here is a suggestion to George Aarons: Warner Bros. frequently try to pass some of their program pictures on the exhibitors as Road Show pictures. How about a resolution condemning the practice? This abuse is one hundred times more serious than "short-measuring." So far I haven't heard the Board of Managers make a complaint. Will George sponsor such a resolution? Perhaps I am not an exhibitor, but I know what hurts an exhibitor far more than the Secretary of the Philadelphia exhibitor organization knows. And I do not hesitate to raise my voice in protest at any time.

As far as commending United Artists and Metro-Goldwyn-Mayer for giving full-measure is concerned, George should not brag about them very much, for some of their full-measure features will drive patrons away. "Montana Moon" will, I believe, do more to bring about censorship than ten "Cock-Eyed Worlds," for "The Cock-Eyed World" was at least original, whereas "Montana Moon" is a cheap imitation.

EDITOR'S NOTE: Just before sending the foregoing editorial to the compositor, I received information to the effect that the Philadelphia organization mimeographed their letter to me and sent it out as publicity matter.

Their letter to me bears the date of Friday, April 11, and their mimeographed copy Saturday, April 12, the day on which I received the letter. You thus see that their publicity matter was sent out before waiting for the next issue of Harrison's Reports to see whether or not I would publish their letter as they requested. By this they showed unusual haste, not to mention the fact that they committed an unethical act.

Why the haste? Was it their desire to offset whatever harm might be done to them by my severe criticism of their act or advertise Metro-Goldwyn-Mayer and United Artists?

LET THERE BE NO DEALINGS WITH CHAMELEONS

Motion Picture Theatre Owners of America, better known as the Exhibitors Branch of the Hays organization, joined Allied States last December in a demand for the abolition of the score charge and for the granting to the exhibitors the right to cancel ten per cent. of the pictures without any payment whatever. But these demands were dropped by their representatives last week at the conference. Manifestly wires were pulled for them to desert Allied in this matter, which would have been of real benefit to the exhibitors.

Harrison's Reports hopes that in the future Mr. Myers will refuse to sit at conference with representatives of M.P.T.O.A., who are wolves in sheep skin. If he is to hold conferences with anybody, let him know where those he confers with stand. But let there be no dealings with Chameleons.

THE ST. LOUIS ZONE EXHIBITORS HAVE REASON TO BE PROUD OF THEIR PRESIDENT

At the recent 2-2-2 conference, Fred Wehrenberg, President of the exhibitor organization of the St. Louis zone, brought up the subject of deposits unexpectedly. When the subject was brought up the following day in the regular order of business, Wehrenberg was for deposits. Mr. Kent, however, suggested that his only objection to a deposit clause was the implied insult to all exhibitors. He had done business with some of them for years, he said, and he did not want to imply that he did not trust these men. But Mr. Wehrenberg, to the surprise of everybody present, stated: "There are a lot of crooked exhibitors in my territory who ought to be insulted."

The exhibitors of the St. Louis zone should be proud of their President. They ought to give him a loving cup in recognition of the honor he has done to them.

HEALTHY COMPETITION

Immediately after RCA announced its low-price Photophone, Electrical Research Products sought to meet the competition by offering to the exhibitors their small instrument for \$4,750 for both types of sound, and for \$3,500 for film sound only. It is evident, however, that they were not able to attract the small exhibitors, perhaps because of the fact that their price was still greatly higher than the price of RCA Photophone. They are now announcing that they are selling their small instrument for the same price as RCA.

This is healthy competition.

If Electrical Research Products should now abandon the horn and equip their instruments with dynamic cone speakers, with which the RCA Photophone is fitted, they would be doing the industry the greatest service of their career, for with better sound reproduction, such as the dynamic cone speakers can give, talking pictures will become more popular.

Harrison's Report hopes that Western Electric will see the necessity for the change.

WHY SOME REVIEWS ARE LATE?

If you cannot find in Harrison's Reports early reviews of Warner Bros., First National and Metro-Goldwyn-Mayer pictures, it is not because I fail to review them early; they are not released in this territory until they grow mouldy.

There is just one reason why pictures are held back from release in this territory; they are poor pictures. This was admitted to me by an executive of one of these concerns and I have so found it in most cases.

MUNRO THEATRE

ROLLA, N. DAK.

March 3, 1930.

Since the talkies came I consider your Reports the biggest asset to my business. I have shown pictures taking the salesman's word instead of yours, but after playing them I checked back to your reports and cursed that I did not take your word in the first place. So now I am buying according to your reports because I have found out that when you say a picture is good it is good and if you don't give it a good report it is not worth paying express on to show it.

Yours truly,

A. E. MUNRO

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 Columns, if It is to Benefit the Exhibitor.

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Vol. XII

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No. 17

1929-30 SUBSTITUTIONS

Columbia

Columbia gave very few facts in its literature to enable one to determine all the substitutions. Manifestly it knew that it was going to make many story substitutions and did not want to commit itself too much.

None of the releases from the beginning of the season to "Melody Man" are substitutions. At least none of them can be pinned down.

PERSONALITY: This is one of the fifteen Profit Pictures sold this season. But it seems as if it has been founded on the "For the Love o' Lil" episode of the series of stories by Leslie Thrasher published every week in Liberty. "For the Love o' Lil," however, was sold as one of the eight Outstanding Specials, for which Columbia charged more money than it did for the Profit Pictures. Evidently after making it they felt that its quality did not entitle it to be classed among the eight Outstanding Specials and changed its title to "Personality," and since no facts were given with "Personality," one cannot call it a substitution. The problem with Columbia will arise when they decide to deliver a picture under the title "For the Love o' Lil." Whatever picture they decide to deliver under that title, it will be a substitution.

VENGEANCE: This picture was described as follows in the 1929-30 literature: "A drama partly set in the West and featuring a promised star." The finished product does not unfold in any part of the West in the United States; it unfolds in Congo, Africa. But since it is a good picture one should not lose anything by accepting it, even though it is, in my opinion, a substitution.

GUILTY: The original title of this picture is supposed to be "The Black Sheep." But the "Black Sheep" was described in the Work Sheet as, "The drama of a man's regeneration. Tremendous in scope and power, taking the observer from the lowest depth of degradation to the heights of love" (a weather report), whereas the finished product deals with the saving of an innocent man from execution just before he was taken to the Electric Chair. The story was written by Dorothy Howell. If Columbia had the story in its possession at the time it was preparing the Work Sheet, it would naturally have given more complete facts; and since it did not give such facts it sold nothing but a title and therefore an exhibitor should not be obligated to accept "Guilty."

A ROYAL ROMANCE: "Private Property" is supposed to have been the original title of this picture. But "Private Property" was described in the Work Sheet as "The terrific drama of a foolish pleasure-loving wife, who doesn't realize the dangers of playing with fire," whereas the finished product deals with a Duchess, whom the hero helps escape with her child to America from a castle in a fictitious European country. It is a clear substitution and you do not have to accept it.

PRINCE OF DIAMONDS: The Work Sheet described this picture as being the story of a modern Casanova who believes that his money can buy anything, and that the action takes place against a background of modern society, shifting to the stage. No such action is shown in the finished product, which deals with a hero, who is accused of a theft he had not committed, and who, escaping from the police, goes to the Orient where in time he becomes immensely wealthy through discovering a diamond mine, and returns to London to wreak vengeance upon the heroine, who he thought had given him up in preference to a wealthy man, but who, as he had found out, had been loyal to him. No stage background is shown. It is a clear substitution and you are not obligated to accept it.

LADIES OF LEISURE: "Ladies of the Evening" was the original title of this picture. Apparently it is not a substitution.

First National

The only substitution that I have discovered up to the release of "Back Pay" is—

MURDER WILL OUT: "On the Riviera" is the contract title, and the story was to be, in accordance with the Work Sheet, by Franz Molnar. But the finished product has been founded on a story by Ed Doherty. It is a clear substitution and you are not obligated to accept it.

Fox

SEVEN FACES (131): The original title of this picture was "Lover Come Back." It is not a substitution.

NIX ON DAMES (148): "Street Corners" was the original title of this picture. It is not a substitution.

There are no substitutions from "South Sea Rose" to "The Sky Hawk."

LET'S GO PLACES (No. 105 on the contract): released February 2: The title of this picture was changed six times. The contract title was "International Revue"; it was changed to "Hollywood Nights," then to "Tonight's the Night," then to "What a Break," then to "Fast Workers," and finally to "Let's Go Places." Because of the fact that no author was given in the Work Sheet or in the contract, it is not possible to "nail" it as a substitution.

MEN WITHOUT WOMEN (No. 119 on the contract): released February 9: The original title of this one is supposed to have been "The Holy Devil," but it is not the same story, for the reason that "The Holy Devil" was, according to the contract and to the Work Sheet, to have been founded on the book "Rasputin, the Holy Devil," by Rene Fulop-Miller, and to have been directed by Raoul Walsh, whereas "Men Without Women" has been written by John Ford and James K. McGuinness, and has been directed by John Ford. The finished product deals with a submarine that was sunk, and not with Rasputin, the Russian Monk, as the story sold. You are not obligated to accept it.

THE CITY GIRL (128): This is not a substitution.

THE BIG PARTY (141): "Listen to the Band" was the original title of this one. It is hard to pin it down as a story substitution.

HAPPY DAYS (No. 117): The original title of this picture is supposed to have been "The New Orleans Frolic," later changed to "New Orleans Minstrels" and "Fox Minstrels." But in the original Work Sheet it was described as follows: "The screen's first minstrel show, with the laughs and tears of river troupers strutting their stuff on shipboard and at the opera house—with William Collier, Walter Catlett and Walter Weems as endmen; George McFarlane as interlocutor and baritone; Joseph Wagstaff, David Percy, Richard Keene, Sue Carol, Dixie Lee and 50 Creole dancing beauties. Music by De Sylva, Brown and Henderson, Walter Donaldson and Edgar Leslie, L. Wolfe Gilbert and Abel Bar, and others. Directed by Norman Taurog. Story by William Collier and Walter Weems." The story of the finished product, which is being delivered as "Happy Days," however, was written by Sidney Lanfield and Edwin Burke, and was directed by Benjamin Stoloff. It is a star and director substitution and you are not obligated to accept it.

SUCH MEN ARE DANGEROUS (11): Not a substitution.

THE GOLDEN CALF (107): "The American Beauty Review," and "Unknown Beauty," were the original titles of this picture. But, according to the Work Sheet, the story was to have been written by Roy Turk and Fred Ahlert, and since "The Golden Calf" is the stage play by Aaron Davis, it is a story substitution. But since it has

(Continued on last page)

"Cock o' the Walk"—(100% T-F&D)*(Sono Art-World Wide, May 15; time, 75 min.)*

Artistically acted and directed, but the picture is not entertaining, for the chief reason that the part of the chief character, impersonated by George Schildkraut, is more villainous than heroic. He is a philanderer, who has many an affair with married women, and who often finds himself in trouble with their husbands.

At the opening he is shown as rescuing the heroine, who had jumped into the river to drown herself. He takes her home, treats her kindly and dissuades her from future attempts at suicide. Soon they marry for business reasons; they insure each other so that in case either should commit suicide the other may inherit the money. The hero treats his wife kindly but somewhat indifferently. The heroine falls in love with her husband. Once she saves him from the bullet of an irate husband, who had sought to kill him because he had had an affair with his wife. The hero kills a man for associating his wife's name with a scandal. The heroine makes a frantic effort to get a lawyer to defend him, and as she had no money she decides to commit suicide so that the money from her insurance might go to the lawyer. When the lawyer calls on the hero it dawns on him what the heroine was about to do, he breaks jail and reaches her in time to prevent her from committing suicide. He tells her that he loves her, and begs her to wait for him until the day when he would be freed from the penitentiary, after serving his time for the murder. The heroine is joyful when she learns that he loves her.

Arturo S. Mom's "Happiness Insurance" furnished the plot. It was directed by Walter Long. Myrna Loy is the heroine. Wilfred Lukas is in the cast. The words are intelligible. (Silent values, fair.)

"Double Cross Roads"—(100% T-F&D)*(Fox, April 20; running time, 62 min.)*

Not pleasing. The cause of it is the fact that the hero is a crook. The picture also commits the unpardonable sin of leading the spectator to believe that the heroine is an honest girl, when she is one of the gang. Towards the end she is shown revolting and refusing to go on with her part, being bent upon preventing also the hero, who had gone straight, from becoming a crook again, and although she succeeds the picture is not improved much:—

The hero finishes a prison term, and with a letter of introduction in his pocket introducing him ostensibly to some honest people but in reality crooks, he goes to the country, determined to give up his crooked career. The heroine is supposed to be the niece of the woman he had an introduction to. She is so nice that he soon falls in love with her. In the meantime it is shown that the heroine and her "grandmother" are working hand in hand with the villain to induce the hero to rejoin them. But the heroine rebels, for she is really in love with the hero and does not want him to rejoin them. When the hero finds out about the heroine's part in the whole affair, he is disgusted and decides to pull the job. He is about to steal the necklace when he hears the heroine sing and finally realizes that she really loves him. He closes the safe, without taking the jewels, and is confronted by the leader of the gang working against his gang. He is forced to open the safe again, but, instead of giving up the original necklace, he substitutes the paste one he was to have inserted in the safe when he was to take the original, and makes his escape with the heroine, leaving the two gangs to fight it out amongst themselves, exterminating one another.

The plot was taken from the novel "Yonder Grow the Daisies," by William Lipman. It was directed by Alfred Werker. Robert Ames, Lila Lee, Montagu Love, Ned Sparks and George McFarlane are in the cast. The words are clear. (Silent values fair.)

"The Three Sisters"—(100% T-F&D)*(Fox, April 13; time, 68 min.)*

A very good picture, full of human interest, but somewhat disjointed. It is manifest that the Fox Production forces tried to make a picture somewhat similar to "Four Sons," for it has certain features of it as well as some features of "Over the Hill," in that a mother is shown losing her three daughters, and suffering as a result of it. One of the sons-in-law is shown sending money to her from America, but the villain kept it and never delivered it. As a result, when the two daughters and their hus-

bands, upon their return to Italy, find the mother working as a dishwasher in a restaurant, one son-in-law becomes so incensed that he drags the villain by the collar on the ground and throws him on a cart carrying away dirt.

The story shows an Italian mother with three daughters. One of them marries an Austrian. When War is declared, the daughter is unable to leave Austria to go to her mother. The other daughter marries a Count, secretly, because the Count's parents would never consent to their marriage. The count is killed during the war. But his wife had never learned of his death, because she herself had died at childbirth. The other daughter marries a poor boy. This daughter strikes the villain, a finny hearted money-lender, because he had paid very little for a piece of property her mother had sold him. Thinking that the money-lender had died, she escapes with her husband to America, where in time they become wealthy. He kept sending money to the banker, who happened to be the villain, but the latter never delivered it. The mother is reduced to such poverty that she is forced to take her baby grandson and to go to Rome.

The story ends with the reunion of the surviving members of the family.

The plot has been founded on a story by George Brooks and Marion Orth. It was directed by Paul Sloane. Louise Dresser, as the mother, gives a fine performance. Addie McPhail, Kenneth MacKenna, Joyce Compton, June Collyer, and Tom Patricola are in the cast. The talk is clear. (Silent values, very good.)

"Free and Easy"—(100% T-F&D)*(MGM, March 22; running time, 92 min.)*

Buster Keaton comes back to his own again, for in "Free and Easy" he does gags that are thoroughly amusing. Most of these gags are horse play, of course, but every picture-goer, not matter whether he is a high-brow or otherwise, will enjoy them just the same. The comedy comes from the fact that the hero, with his stupidity, causes much damage at the Hollywood studio, where he tries to get in, having missed the heroine, a beauty contest winner, hailing from a small town in the middlewest. He had been appointed by his townfolk as her manager, but he was so insignificant that no one had taken him as the heroine's manager. He manages to enter the studio, of course, by playing a trick on the doorman. He is engaged to act a Shakespearian part, but he is so dumb that the patient director, after many efforts to make him remember his lines, gives up, and gives directions that the hero be thrown out of the studio. There are some thrills, too, caused by the hero's attack on the man who had lured the heroine to his house. The hero jumps on him, they grapple, and there is a black eye, the hero's eye.

Richard Schayer's story furnished the plot. Edward Sedgwick has directed it. Anita Page, Trixie Friganza, Robert Montgomery, Fred Niblo, Gwen Lee, John Miljan, William Collier, Sr., Karl Dane and other appear in the cast. William Haines, too, appears for a scene or two. The talk is clear. (Silent values, excellent.)

"The Furies"—(100% T-D)*(First National, March 16; time, 71 minutes)*

A gruesome, unentertaining picture, in which a murder is committed and several persons are suspected of being the murderers, in the end it being disclosed that the murder had been committed by the heroine's husband's lawyer, who had all along been secretly in love with the heroine, and who had hoped that, with the husband out of the way, the heroine might by some chance marr him. The scenes in the murderer's apartment in New York, on top of a skyscraper, where the heroine went to plead with the lawyer to defend the man whom she loved and was suspected of the murder are suspenseful; the lawyer locks all the doors and then proceeds to tell the heroine that it had been he who had committed the murder out of his great love for her. The heroine is horrified but the lawyer, instead of harming her, commits suicide by jumping from the window.

The plot has been founded on the play by Zoe Atkins. It was directed by Alan Crosland. Lois Wilson is the heroine, H. B. Warner the lawyer, Theodore Von Elts the man the heroine loved, Byron Sage the heroine's husband, and Ben Hendricks, Jr., the heroine's son. Natalie Moorhead, Jane Winton, Tyler Brooke, Carl Stockdale and others are in the cast. The direction and acting are artistic, and the settings beautiful. The talk is not one hundred per cent clear. (Silent values, poor.)

"He Knew Women"—(100% T-F&DN)
(Radio Pictures, May 18; time, 68 min.)

From the point of view of intellectual appeal, "He Knew Women" should stand with the other top-notchers in talking picture production. It is really an enjoyment to watch the players act; they seem as if they were flesh and blood. It is a satire, the cleverest that has so far been produced in talking pictures. The hero, a third-rate writer, is presented in it as a ladies man, but he has some brains. He is engaged to marry a wealthy, tolerant widow. But a young woman is so infatuated with him that she is bent upon preventing his marriage to the widow. But he is a practical man, and although he rather likes the young woman, yet knowing that without money he could not have the good times he was having, he sticks to his widow, doing everything to discourage the young woman from pursuing him. Seeing her efforts to prevent the marriage ineffective, the young woman tells their friends that he MUST marry her, intimating that there have been undue relations between them. The hero's chum, a young wealthy man, is madly in love with the young woman. When he hears her imply that the hero had been indiscreet with her, he roams the streets all night and towards morning goes to the apartment of the hero with the intention of killing him. Confronted by his friend's gun, the hero makes every effort to convince him that the young woman had lied. He eventually is successful. The widow, shocked by the young woman's statement, breaks with the hero and takes the boat for Europe. The hero, after settling his trouble with his chum, boards the same boat. On the way over the hero makes his presence known to the heroine, who welcomes him and forgives him.

The scenario has been constructed so well, and the actors perform their parts so artistically, thanks to the intelligent direction, that the spectator is able to read their thoughts. Lowell Sherman does his part so well that it is the first time he has been able to win the sympathy of the spectators in pictures. Alice Joyce is the wealthy widow, David Manners, the hero's chum, and Frances Dade the young woman.

The plot was taken from S. N. Behrman's play. Hugh Herbert directed it. The talk is crystal-clear. (There will be no silent version.)

"He Knew Women" should appeal to the cultured classes immensely. Followers of the stage should enjoy it as well as they enjoyed most stage plays. Whether, however, it will appeal to the rank and file it remains to be seen. But the picture should be shown in every theatre. Although sex matters are implied, the picture is never offensive.

"Journey's End"—(100% T-F&D)
(Tiffany Productions, April 8; time, 98 min.)

A powerful picture showing the tragedy of war. It is different from other war pictures, as there are no singing soldiers or pretty girls on the side lines; just a true picture of men's souls and of their reactions. There are several scenes where it will be difficult for one to suppress his emotions. The men presented show a wide diversity of characteristics: Captain Stanhope is a brave and erratic commander; Lieutenant Osborne, second in command, is a former school-master, kindly and tolerant; Hibbert is a smug, placid soldier, who accepts everything as it comes; Raleigh, fresh from school, is full of enthusiasm and of ideals; Trotte is a coward.

The action unfolds mostly in a dugout, the English officers' quarters, stationed just about one hundred yards away from the German dugout, where they are expecting an attack at any moment. Stanhope receives orders to send some men and two officers out to capture a German to get whatever information they can from him about the attack. Osborne and Raleigh are chosen, capture their prisoner but Osborne never returns. The next day, during the attack, Raleigh is wounded and dies.

The actual horrors of war are not shown, except for a few moments, during a raid.

Stanhope does some superb acting, especially in the scene where he is shown as having had a great deal of champagne and being accused by Raleigh, his sweetheart's brother, toward whom he had acted very coldly, of having forgotten Osborne; he denounces Raleigh and confesses that he is doing this to forget Osborne, the one and only man who understood him, what he was suffering and what mental torture the whole business of war was to him. After his confession, he falls down on his knees by Osborne's bed and sobs. Another piece of good acting by Stanhope is in the scene where Raleigh is brought down to the dugout wounded and he tries his best to make

him comfortable; while he is out getting a candle, Raleigh dies and Stanhope is ordered to the scene of the fighting. He has to force himself to leave. The picture ends showing the dugout being shelled and collapsing.

It is a grim, tragic piece, but such as imbeds itself in one's memory long after the average fluffy picture is forgotten. It is the kind of picture that shows what can be done with talking shadows, and the kind that will add prestige to the motion picture business.

"The Runaway Bride"—(100% T-F&D)
(Radio Pictures, May 4; running time, 68 min.)

Fairly good! It is a program melodrama in which the heroine is a society girl and the hero a wealthy young bachelor. In the development of the plot the heroine is shown as having eloped with a man of her set. At the hotel in a country town, they have a quarrel and the hero, while out to get a minister, locks her in her room. Soon afterwards a crook, pursued by the police, enters her room through the fire escape. He hides the jewels he had stolen in the heroine's purse, without the knowledge of the heroine. The heroine, horrified, begs the maid to send her to a hiding place. The maid, who in reality was a confederate of the crooks, sends her to the hero, living in the outskirts of the town, who was looking for a cook. Her lady-like appearance and her refinement make the hero suspect that she is anything but a cook and decides to send her back to town. But the heroine's pleas make him reconsider. The crook confederates of the dead crook, led by the would-be maid, call on the heroine for the jewels but she tells them she knows nothing about them. Her fiancé, too, had accompanied the crooks, but he did not know what they were. The police follow in their trail and arrest them. The heroine tells her fiancé that their engagement is at an end. The hero, who had fallen in love with her at first sight, proposes and she accepts.

The plot was based on the play "Cooking Her Goose," by Lolita Ann Westman and H. H. Van Loan. Donald Crisp directed it. Mary Astor is the heroine and Lloyd Hughes the hero. The talk is clear. (Silent values, fairly good.)

"Ladies Love Brutes"—(100% T-F&D)
(Paramount, April 26; running time, 69 min.)

Very good: There is considerable human interest, and there are many comical and several thrilling situations. The comedy is caused by the awkwardness the hero displays when for the first time he puts on a dress suit and visits society people. The suspense is caused by the necessity for the hero to choose between the life of his boy and that of the heroine's boy. He loved the heroine, a society woman, and was loved by her, but she would not marry him because of her little son. The hero, in order to play upon her sympathies, has her son abducted, his intention being to rescue him afterwards. But his chauffeur is in the pay of a grafter (villain), head of a Union. The villain, in order to get even with the hero, who had been interfering with his grafting plans, orders that the heroine's boy be brought to him. At the same time he has his men abduct the hero's child. The villain sends for the hero and tells him that one of the boys will not come out alive and lets him decide which one of the two it will be. The hero decides for the son of the heroine. After the boy is taken away, he puts up a battle, and outwits and defeats the villain and his men, saving his son's life.

In the further development of the plot it is shown that the hero gives up the heroine, even though she was willing to carry out her promise to marry him, in gratitude for his having brought her son back to her. But he felt that the boy ought to have the care of his own father, with whom the heroine became reconciled.

It is too bad that Mr. Bancroft has been shown as having kidnapped a child. Kidnapping is a crime, and no hero may undertake it without losing sympathy. The story is by Zoe Atkins. Rowland V. Lee directed it. Mary Astor is the heroine, and Freddie Burke Frederick the boy. Frederic March, Lawford Davidson, Claude Allister and others are in the cast. The talk is clear. (Silent values, good.)

"Young Man of Manhattan," Paramount, is a very good drama with high comedy. "Paramount on Parade," is only fairly entertaining. It is somewhat better than the Warner Bros. "Show of Shows." "The Cuckoos," RKO, is a very good Operetta, with plentiful comedy. "Hold Everything," Warner Bros., is fair. Reviews next week.

turned out to be a good picture no exhibitor will be the loser by accepting it.

HIGH SOCIETY BLUES (108): No author was given in the Work Sheet and therefore one cannot pin it down as a substitution.

CRAZY THAT WAY (140): "The Mad Musician" is supposed to have been the original title of this one. But "The Mad Musician" was described in the Work Sheet as follows: "The story of an ex-army officer lording it over the South Sea Islanders by virtue of a marvelous voice—filmed in the South Sea Islands—story by Robert J. Flaherty—directed by Bethol Viertol." But the finished product has been founded on Vincent Lawrence's stage play, "In Love with Love," and was directed by Hamilton McFadden. It is a story, author and director substitution.

THE THREE SISTERS (147): Not a substitution.

DOUBLE CROSS ROADS (132): "Morals" was the original title. It was to have, according to the Work Sheet, Charles Farrel in the leading part. He is not in the finished product and therefore it is a star substitution.

Metro-Goldwyn-Mayer

MGM has had no substitutions up to the release of November 23, "Hollywood Revue."

IT'S A GREAT LIFE (41), released Nov. 30: I have just discovered that this is a substitution, for the Work Sheet stated that the story was to be by Leonard Praskins, whereas the finished product has been founded on a story by Byron Morgan and Alfred Block. Those who have already played it, by being led to believe that it was the picture sold to them, may demand a readjustment of the price paid for it.

From the release, "Hallelujah," to "Lord Byron of Broadway," there are no substitutions.

A LADY TO LOVE (27): The original title of this picture was "Pleasure Lovers," and was described in the Work Sheet as "A Thrilling story of modern youth in a pleasure-mad world." "A Lady to Love," however, has been founded on Sidney Howard's play, "They Knew What They Wanted," which was put into pictures also by Paramount, under the title, "The Secret Hour," with Pola Negri. The action does not revolve around Modern Youth, but it is about a San Francisco waitress who answers a letter from an Italian proposing marriage to her, and who accepts the proposal. When she reaches the Italian's vineyard and sees what a common person the Italian is, she decides to break her promise and leave him. The nice looks of the Italian's young protege, however, attract her so much that she decides to remain. She and the young protege have a love union. As a stage play it was very dirty; as a picture it is no better. If you are averse to showing sex plays you should not accept this one because it is not the picture you bought. Even if it were, MGM cannot force you to accept it without suing you in the courts. If they should sue you, they would not have a chance to get a verdict against you, because it is improbable that a jury could be found in the United States to force you to show a picture of this sort.

"The Girl Said No," "Free and Easy," "Montana Moon," and "Redemption" are not substitutions.

Paramount

Paramount has sold its pictures in star series, very few of them on stories or authors. For this reason, it has no substitutions.

Pathe

There are fifteen Pathe pictures for which releasing announcement has not yet been made, and in all likelihood most of these fifteen will not be made. I have been informed reliably that, before Joe Kennedy will go on spending any more money on pictures he has already sold, he will wait until he hears from Sam Katz whether the latter will be able to use them or not. If Mr. Katz says that he cannot use them, Joe Kennedy will not make them, for the reason that, without booking them to Publix, he cannot get enough revenue out of them to pay him for making them. In the meantime, those of you who have bought the Pathe product will have to be "kidded" along.

What are the rights of those that have bought the entire Pathe product, in case Joe Kennedy fails to make the remaining fifteen pictures, which are half of the entire 1929-30 Pathe product, only the courts can determine. But grumbling among such exhibitors is already being heard very loudly.

Radio Pictures

There are no substitutions for franchise holders, because the pictures have been contracted in a blanket form. But it is different with those that hold regular contracts; these, unless a picture is delivered in accordance with the description in the schedule of the contract, do not have to accept substitution.

Radio Pictures has had no substitutions up to "Hit the Deck," (0103), released February 2.

THE GIRL OF THE PORT (0209): In the contract, No. 0209 was given to "Framed," which was to have been founded on a story by Chas. McArthur. In the release schedule, "Framed" carries the identification number 0502, which number in the contract is attached to "The Love Captive," Radio Group No. 2. The RKO Home Office states that "The Girl of the Port" is the same picture as "The Fire Walker," which in the contract carries the number 0507. So we have to judge the facts accordingly. Since "The Girl of the Port" has been founded on a story by the same author as "The Fire Walker," John Russell, it is not a substitution.

SECOND WIFE (0501): "Hunted" is supposed to have been the original title of this picture. But "Hunted" was to have been founded on Frank Adam's story "Help Yourself," whereas "Second Wife" has been founded on Fulton Oursler's "All the King's Men." It is, therefore, a clear substitution, and you are not obligated to accept it if your contract contains the title "Hunted."

THE CASE OF SERGEANT GRISCHA (0104): Some of the early contracts contain "High River" with No. 0104. Those whose contracts contain "High River" are not obligated to accept "The Case of Sergeant Grischa," for the reason that the former was to have been founded on the stage play by Ranger Wormser (see Work Sheet Form G753-5052-A), whereas "The Case of Sergeant Grischa" has been founded on the book of the same name by Arnold Zweig.

BEAU BANDIT (0502): Not a substitution.

FRAMED (0502): No. 0502, is attached in the contract to the title, "The Love Captive," which carries no author with it. But since the title "Framed" is contained in the contract, the facts of the finished product must necessarily be compared with the facts in the literature; and since the contract specifies that "Framed" (0209) was to have been founded on a story by Chas. McArthur and the finished product has been founded on a story by Paul Scofield, it is an author substitution and you are not obligated to accept it.

LOVIN' THE LADIES (0302): Not a substitution.

ALIAS FRENCH GERTIE (0402): Not a substitution.

Tiffany

Tiffany Productions so far has had no substitutions.

United Artists

This company has not yet had any substitutions either.

Warner Bros. Pictures

Warner Bros. gave few facts in its literature to enable one to determine whether any of the pictures it is delivering are or are not substitutions.

In the future the substitution facts will be printed with the review.

ONE SENSIBLE RECOMMENDATION

The only sensible recommendation the Board of Managers of the Philadelphia Exhibitor organization, at its recent meeting, as explained in a recent issue, made was to tell the exhibitors not to pay for a score charge when a picture is played on a percentage basis.

How any exhibitor, no matter how little he knows about it, can agree to pay for a score charge when he plays a picture on a percentage basis is beyond comprehension. When the distributor offers his picture to be played on a percentage basis, the show must be complete. It must be of certain length, and, if the picture is not long enough to make up a full show, he must furnish short subjects with it to run full time.

There isn't even a slight excuse when the distributor demands that you pay for the score.

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No. 18

WHY THE DISC SOUND SHOULD BE DISCARDED

During the week "The Hide Out," a Universal picture, was shown at the Colony Theatre, in this city, a trailer for "The Furies," a First National picture, was shown, announcing that picture for the following week.

The sound of the trailer was reproduced from a disc, just as are all First National trailers as well as features; and as the sound of "The Hide Out" was reproduced from film, I again had an opportunity to compare the disc sound with the film sound. The talk in the trailer lacked crispness; it was dull and "barrely." On the other hand, the sound of "The Hide Out" was sharp and crisp; the lines were perfectly clear and intelligible.

Last week "The Furies" was played. Just before the main feature was shown, a trailer announcing the Fox picture, "Double Cross Roads," as the attraction that would follow was put on the screen. Fox records, as you well know, on film, and the sound of the trailer for "Double Cross Roads" was reproduced from film. So I had an opportunity to make further comparison of film and disc sounds. The sound of the trailer was sharp and crisp; I had no difficulty in understanding every word said by the actors. On the other hand, the sound of the feature, "The Furies," was no better than was the sound of the trailer for the same picture.

The comparison was fair; it could not have been fairer, in fact, had this been a test arranged specially for the purpose of comparing the relative merits of each type of sound. There was film sound from two different companies pitted against the disc sound of one of the two companies that use disc sound exclusively. Both types of sound were reproduced in a place where the acoustical conditions were the same during the two different tests. But the disc sound failed to stand up, even though the recording of the sound on the Fox and the Universal pictures was done by the variable density method, and not by the variable width, which is far superior.

This is not the first time that the inferiority of the disc sound has, as most of you remember, been pointed out to you in these columns. But I am referring to it again with the hope that more exhibitors will become impressed with it. There is already a decided prejudice against the disc sound, and a predilection in favor of the film sound; so decided, in fact, that many of the subscribers of Harrison's Reports have been influenced to discard their disc sound reproducing apparatus, or, if they had not yet made sound installations, to instal instruments that reproduce only film sound. This proves that the educational work this paper has carried on for two years continuously has not been in vain.

There are ground noises inherent to reproduction of sound from disc. In order to eliminate these noises, the manufacturers are employing a sound filter. Unfortunately, the frequencies of the ground noises occur within the region of the higher frequencies of speech, so that, in eliminating these noises, the filter eliminates also the higher speech frequencies. And such frequencies are absolutely necessary to the intelligibility of speech.

I have in my home a Radiola (No. 67) fitted with a device that makes it possible for the selection of the higher frequencies at the expense of the lower frequencies, and vice-versa. When music is played, I turn the knob to the low frequencies and get rich bass notes; when talk is broadcast, I turn the knob to the high frequencies and get clear talk. If I adjust the knob to the low frequencies when talk is broadcast, the voice is thick; it lacks definition, a defect which may be quickly corrected by turning the knob towards the high frequencies. If I should, however, turn the knob to the high frequencies while music is received, some of the rich bass sounds are lost.

I have been informed by an authority on sound that three thousand and five hundred is about the highest number of cycles (that is, the highest pitch tone) attained in practical theatre reproduction of sound from disc; and as speech frequencies, particularly of a woman's speech, reach as high as six and even eight thousand cycles, you well understand why the talk in First National and Warner Bros. pictures is not crisp and sharp. The same authority has assured me that lower than one hundred and twenty cycle frequencies cannot be adequately reproduced from a disc in ordinary moving picture commercial work, because they are not fully recorded originally; sounds below such a frequency cause the needle to oscillate so widely that often the wall of the groove breaks and the needle stays in the same groove or jumps a turn. To prevent such an occurrence, the producers cut off the recording of bass sounds by a suitable sound filter. You may observe this in many Warner Bros. and First National pictures. In "Hold Everything," the Warner Bros. picture, which has just been released in this territory, there is an orchestra playing; one sees the musician strike the cymbals and the drums but one hears no sound. Thus the spectator gets only half of the music; the sounds that give to music rich tonal quality are missing.

As explained in the issues of November 9, 1929, and February 22, 1930, the following sounds cannot be satisfactorily reproduced from a disc under commercial recording and reproducing conditions:

ON THE HIGH REGISTER

Bells
Whistles
The high notes of violins and piccolos
Delicate inflections of a woman's voice
Screams
Steam escaping
Wind in trees

ON THE LOW REGISTER

Shots
Booms
Explosions
Bass notes of orchestra instruments (thus making mellow and full orchestra effects impossible).

Quality of music is not, however, the only loss an exhibitor sustains when he runs sound-on-disc talking pictures, but treasury losses as well; because of the behavior of the needle, many exhibitors are obliged to make tests by running their film either the day before the pictures are to be shown, or on the same day, before the show starts. This requires extra pay for some of the employees. During the year, this runs up to considerable money. Exhibitors that do not take this precaution often find themselves unable to give a performance, owing to a defective disc. And the loss from a dark house is far greater than the extra cost for the tests. Often exhibitors have been compelled to shut down their theatres because the exchange shipped the wrong records, too, or at least the discs for one of the reels. Double shipments are often made as a precautionary measure; but the expense in express charges runs up to a considerable amount during the year. Another item of expense is the operators: in towns that are unionized, an exhibitor is compelled to hire double the number of operators, because the Union rules forbid one operator from running the sound apparatus as well as the projector. And the expense occasioned by this ruling runs up to a considerable amount of money every week, when one takes

(Continued on last page)

"Paramount on Parade" (100% T-F&DN)
(Paramount, April 26; running time, 101 min.)

Better than the Warner "Show of Shows," but nothing to brag about. It is an aggregation of sketches, or of musical numbers, giving each Paramount star an opportunity to take part in the picture. Some of the numbers are very good, some fair, and some indifferent. But the picture, taken as a whole, is only fairly entertaining. Seven numbers have been photographed by the Technicolor process. The color close-up scenes are fairly sharp, but some of the medium distance and of the long shots are dull.

Jack Oakie, Skeets Gallagher, and Leon Errol start the show with a musical number. Later Skeets Gallagher becomes the master of ceremonies. Buddy Rogers and Lilian Roth appear in the first musical number; William Powell, Clive Brook, Eugene Pallette, Warner Oland, and Jack Oakie appear in a sketch, which is a travesty on the parts they played in "The Return of Sherlock Holmes," in "Dr. Fu Manchu" and in the pictures in which Mr. Powell has appeared as a famous criminologist. Then come Maurice Chevalier and Evelyn Brent, in a travesty on the Apache dance. Nino Martini, an ugly looking Frenchman but a fine singer, appears in a color scene in Venice as a gondolier, singing a love song; Harry Green appears as a Toreador, singing an American song in slang to the tune of the opera "Carmen"; Ruth Chatterton sings to Marines; Helen Kane, as a school teacher, conducts an amusing children's class; Clara Bow, assisted by Jack Oakie, Skeets Gallagher and a chorus of forty Marines, sings "I'm True to the Navy Now"; George Bancroft, in a sketch, shows how awkward he would be if he were put in a society drama, to be required to be polite and gentle. Other Paramount stars appear in other numbers. Little Mitzi Green, however, deserves special mention; she impersonates Moran and Mack and Maurice Chevalier in a way that won her the admiration of the audience.

The picture has been directed by many Paramount directors.

The chief drawback of the picture is the fact that it has no story. (There will be no silent version.)

"Young Man of Manhattan" (100% T-F&DN)

(Paramount, May 17; running time, 81 min.)

A pleasing high type entertainment, in which good direction, artistic acting, good looks of youthful actors, and Charles Ruggles are evident throughout. The humor of Mr. Ruggles cannot be surpassed. Norman Foster, too, as a newspaper reporter, does excellent work, as does beautiful Claudette Colbert. Miss Colbert is characterized in a different way than are the usual heroines; she is not the type who becomes jealous every time the husband speaks to another woman; she is shown as being broad-minded, up to a certain point; when she finds out that her husband is too friendly with another woman, she merely goes about her own work (she is a writer) and gives her husband to understand that everything is ended between them. It takes a tragedy to bring about a reconciliation: before leaving for Florida to report a big league baseball game, the hero buys a bottle of booze and takes it home, intending to take it along with him on the trip. But thinking that booze was the cause of his ruin, he does not touch it. He leaves it on the table and departs. The heroine returns with a cold, opens the bottle and takes a few drinks. The liquor is poisonous and she goes blind. She is taken to the hospital and the hero is notified. He rushes back and visits her at the hospital. Moved by the tragic fate of the woman he loved, he gives up drinking and starts working hard on the novel which he intended writing for a long time but which he had never started because of the booze. The thought of his wife's going blind makes him put his soul into his work and he writes a successful novel, which he sells at a high price. His success comes just at the time the heroine had regained her eyesight.

The plot has been founded on the novel by Katharine Brush. Monta Bell has directed it with skill. The talk is clear. (There will be no silent version.)

"The Ship From Shanghai" (100% T-F&D)
(MGM, Jan. 31; running time, 68 min.)

It is manifest that the producers hoped to make a blood-curdling melodrama out of "The Ship From Shanghai,"

and although they succeeded in a measure they have not made a good entertainment out of it, for the reason that the most prominent acts are those of the villain; it is not the hero but the villain that is mostly featured. He is a steward on board a yacht carrying the heroine, the hero, and other blue-blooded Englishmen and Americans, to America from Shanghai, and is so furious because fate had not been kinder to him but made him a servant of idle rich people, that he plans some revenge. After a typhoon, in which the ship's masts were brought down, and in which nothing of the ship was left intact except the hull, the villain forcibly takes charge of the ship, and locks the food and the water. At first he gives portions to the hero and to his friends sparingly, and later almost denies it to them. When the captain remonstrates, the villain shoots and kills him. The hero and his friends, realizing that their lives are in danger, submit to the maniac.

At one time the hero plans to row away at night with his friends when they are to approach an island on the Equator, but the villain overhears their conversation and thwarts their plans. The villain becomes insulting and suggests to the heroine a way out,—to surrender herself to him. To save the life of the hero, whom the villain intended to kill, the heroine goes to the villain's cabin to bargain with him. While there she makes him believe that he is stark mad, and by repeating her assertion she drives him to suicide; he jumps overboard. After the villain's suicide, a ship is seen in the distance coming their way. To make sure that the crew had noticed their distress signals, they fire their last rocket.

The plot has been founded on the novel "Ordeal," by Dale Collins. It was directed by Charles Brabin. Kay Johnson is the heroine, Conrad Nagel the hero, and Louis Wolheim the villain. Carmel Myers, Holmes Herbert, Ivan Linow, Jack McDonald and others are in the cast. The lines are clear. (Silent values of the same caliber as the sound values.)

**"The Big Pond" (100% T-F&D)—
with Maurice Chevalier**

(Param., May 3; running time, 77 min.)

Masterly directed by Hobart Henley, and artistically acted by Maurice Chevalier and Claudette Colbert, but the story is not very impressive. In parts it is trite. For instance, the hero, a Frenchman, in love with the heroine, an American girl, daughter of a wealthy chewing gum manufacturer, comes to America at the invitation of the heroine's father, to work in his chewing gum factory to make a success. Mr. Chevalier is shown working in the factory, among the doughs and the flours and the machineries. But the heroine's father's scheme is to make things so hot for him that he may quit, and thus lose the love of his daughter. The employee the heroine's father used for "riding" the hero learns to like the hero and tells him the secret. He invites the hero to take a drink. In stepping on the shelf to reach for the bottle, the shelf gives way and he falls to the ground, making the place look like a wreck. He runs away but the hero remains. Attracted by the noise, the heroine's father rushes in, and when he finds the hero near the wrecked whiskey bottle he thinks that the hero had brought it in, in violation of the rules of the company. For this he is discharged. The hero stands the punishment the other fellow should have received like a man; he does not try to clear himself. Sitting on a box and thinking despondently about the possibility of losing the love of the heroine, the hero takes a piece of gum that had been immersed in the spilled liquor, and starts chewing it. Suddenly his face brightens up and he rushes to the heroine's father telling him that he had discovered how to make the American people have their Scotch, their Rye, their Champagne, their Martini Cocktails and other drinks without violating the prohibition law. To begin with, such a thing can occur only in the imagination of people. On top of this, dealing with drink mainly is equal to raising an unimportant issue to a position of great importance. And this is fatal in drama.

Mr. Chevalier sings a song or two, there is a love scene here and there, but the picture is nothing more than a fair entertainment.

The plot has been founded on the play by George Middleton and A. E. Thomas. The talk is clear. (Silent values, fair.)

"A Notorious Affair" (100% T-DN)— with Billie Dove

(First National, May 4; time, 72 minutes)

Whatever entertainment values this picture has, they have been imparted to it by the good acting of pleasant Billie Dove, for the story is weak; it presents the hero as one more ungrateful human being. He is a poor, almost destitute, musician, but the heroine, daughter of a lord, marries him just the same, because she loves him. But in doing so, she renounces the comforts of her father's home. By her perseverance and encouragement, he attains fame as a violinist, to such an extent that society people engage him for concerts. A countess, who had the habit of winning over men and of dropping them for new faces, becomes so fascinated with the hero that she sets her plans to win him away from the heroine. She succeeds. The heroine receives a visit from her father, who urges her to apply for a divorce, but she tells him that her pride stands in the way, when in truth she loved him. The Countess drops the hero. The heroine receives a message that he is seriously ill and she rushes to him. She takes along a doctor, an old friend of hers, who had always loved her. The hero, however, is so jealous of the doctor that he pretends that he had not improved in his health, even though the operation, which had been performed on him, had been performed by one of the best doctors in Europe. He asks that the doctor refrain from calling on him any longer. The doctor decides to leave and never return. When the doctor went away, the hero plays on his violin, showing that his fingers are well again. This gladdens the heroine, who had never ceased loving him.

The part of the hero (impersonated by Basil Rathbone) is so unpleasant that one dislikes to see him in the picture. One feels resentful at his ingratitude. But Mr. Rathbone does an excellent piece of acting. Miss Dove wins the spectator's sympathy by her loyalty to the man she loved, even though he had proved himself unworthy of her. Kay Francis, Montagu Love, and Kenneth Thompson are in the cast. The plot is based on the play by Audrey and Waverly Carter; its action unfolds mostly in London. Lloyd Bacon directed it. The sound is just fair. (Silent values, fair.)

"The Cuckoos" (100% T-F&DN)

(Radio Pictures, May 4; running time, 98 min.)

A surprisingly entertaining musical comedy, or rather opcretta. There is plentiful singing and dancing, and delightful music, the value of which is enhanced by the excellent recording. There are also pretty costumes, which are made much more beautiful by color (the aggregate time of the color scenes is fifteen minutes), and there is no little buffoonery. Bert Wheeler and Robert Woolsey, who appeared in "Rio Rita," are the comedians. They appear as two bankrupt fortune tellers, who take part in the rescuing of a girl that had been kidnaped. The action is silly, but entertainingly so. And it unfolds so rapidly that it keeps the spectator well interested all the way through.

The plot has been founded on the stage musical comedy, "The Ramblers," by Guy Bolton, Harry Ruby and Bert Kalmar. Paul Sloane directed it. June Clyde, Hugh Trevor, Dorothy Lee, Mitchell Lewis and others are in the supporting cast. The recording of the music is excellent; and so is that of the talk. (There will be no silent version; a silent version would not be of much value, anyway.)

"One Romantic Night" (100% T-FD)

(United Artists, May 6; running time, 71 min.)

Miss Lillian Gish is gentle and sympathetic as the Princess in this fictitious Kingdom romantic play. She handles her part with perfect ease. And she is helped by a sweet and clear voice. One is made to sympathize with her, because her designing mother wants her to marry a prince from another kingdom, even though she had never met him and did not know whether or not she could learn to love him. Instead of rebelling and defying her mother, however, Miss Gish, like a dutiful daughter, tries to please her mother. Consequently, she does everything her mother tells her to win the favor of the prince. At the same time, she, being of upright character and truthful disposition, tells the Prince what her mother wanted her to do, and that it was silly for them to pretend to each other when they could just as well admit the facts—that she did not love

him and that he might have some other girl in view. Rod La Rocque, who takes the part of the Prince, having been impressed with the heroine's candidness, changes his mind about her. He soon learns to love her. Suspecting that the instructor pays too much attention to her, he subjects him to subtle ridicule. But the Princess shows her displeasure at this, and tries in every way to defend the instructor, as she feels sympathetic with him. Feeling unable to arouse the Princess' interest, the hero resorts to a ruse, he has a telegram sent to her, signed with the name of his father, informing her that owing to certain political conditions his son must marry another princess. When the contents of the telegram are brought to the hero's attention, he tells the Princess that, unless he marries the other princess he will be an outcast, but he cannot marry her because he does not love her, and asks her to marry him, so that, in case he became an outcast, he might at least be such in company with the woman he loves, suggesting that South America might not be a bad place for them to go. The heroine tells the hero that she always wanted to go to South America. Joyful because the heroine indicated that she loved him, the hero embraces her and then reveals to her that there was no such princess as the telegram indicated, and that it was only a ruse on his part to awaken her love for him.

The plot has been founded on the stage play "The Swan," by Ferenc Molnar. Paul L. Stein directed it. It was produced under the supervision of Mr. John Considine, Jr. Albert Conti, Phillippe De Lacy, Barbara Leonard, Billie Bennett, O. P. Heggie and others are in the cast. The lines are clear.

Suitable chiefly for high class custom. (Silent values, fairly good.)

"Hold Everything" (100% T-D—All-Color)

(Warner Bros., May 1; running time, 77 min.)

"The Hollywood," the New Warner Bros. Broadway Theatre, which opened its doors last week, is a marvel; it is artistic and comfortable. What it needs is good pictures. Warner Bros., however, have made a bad start with "Hold Everything." Not that it is a bad picture, but it isn't the kind that will set the world afire. There are some highly entertaining spots, but at the same time there are whole stretches where the spectator is bored to death. Joe Brown gets away with the picture. He is a first-rate comedian, but his looks are against him. And looks count a great deal with picture audiences. The comedy is side-splitting occasionally, but on the average it is good to fair. The prize fight scenes are thrilling; they show Georges Carpentier putting up a good stiff round, knocking out his opponent. There is frequently clever dialogue, amusing the spectator. The picture is entirely in color, having been photographed by the Technicolor process. The color work is mostly very good, and the hues and shades are pleasing.

The plot has been taken from the musical comedy of the same name by B. G. DeSylva and Jack McGowan. Roy Del Ruth directed it. In addition to Joe Brown and to Georges Carpentier, the following are in the cast: Winnie Lighter, Sally O'Neil, Dorothy Revier, Bert Roach, Edmund Breese, Jack Curtis, Tony Stabeneau, Lew Harvey, and Jimmy Quinn. The sound is poor. In one scene, an orchestra is shown playing, but the drums, the cymbals, and the bass notes of the other instruments are not heard.

I don't know whether Warner Bros. are going to make a silent version or not, but since it is a musical comedy, without a strong plot, a silent version will be of no value to an exhibitor.

It was shown at the Hollywood as a Road Show. Although from the point of money expenditure it is worth a two dollar admission price, from the point of entertainment it is not.

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A copy of Harrison's Reports is mailed to every subscriber weekly, but occasionally one is lost in the mails, or is taken by some one connected with the theatre and is not delivered to the office afterwards. But Harrison's Reports is always ready to supply a subscriber with his missing copies.

into consideration the high salaries paid to the operators of sound apparatuses. With the disc sound discarded, the Union will not be able to force double the number of operators on you. A still greater item of expense you are compelled to bear is the score charge; with the disc out of the way, it will be possible within a short time to banish such a charge from the motion picture industry. But the worst feature of all is the fact that the synchronization is left to chance. If the disc should happen to be defective, or if the operator should put the needle in the wrong place, the synchronization is naturally gone, and with it the good will of the audience. If the needle jumps a groove, the same thing happens. How often audiences have yelled and howled when the synchronization went wrong! And they did not find fault with the sound system, either; they invariably condemned the theatre owner, for either employing incompetent mechanics or for renting inferior films, even though such exhibitors' mechanics were the best, and the films were fresh from the can. The people yell and howl even when the film breaks somewhere in the middle of the reel and the operator has to run the film over again. It is a crime for a theatre owner to ask people to pay to see a picture entertainment, when the synchronization of the picture is left to chance.

As you well know, I have made a continued study of this problem for two years and after all this time I am more than ever convinced that the future of the motion picture business lies in the reproduction of sound from film. The obstinacy of Warner Bros. is the only obstacle: the disc sound would have been discarded long ago had they been more progressive. It is true that they showed foresight by sticking to talking pictures when every other producer laughed at them. But just as they made talking pictures then they are ruining them now, with their inferior sound. Three or two years ago people would accept any kind of sound, so long as pictures talked. It was the same with radio when it was first invented. During that stage of development, any noise would thrill the listeners. But now nothing but the best tone quality satisfies them, because they have become educated to know good from poor tone quality. Likewise with talking pictures; what was good two years ago is not good today. And unless Warner Bros. wake up to realize this, they will soon find themselves with talking pictures but without customers, except their own theatres. They should adopt film sound without delay, if not for the sake of the motion picture industry at least for the sake of the public, who have made them what they are today. They owe it to them.

THAT SCORE CHARGE

At the recent conference of producer-distributors and exhibitors, Allied States was represented by Commissioner Abram F. Myers, President and General Counsel of Allied States Association, and by Nathan Yamins, that sterling exhibitor from Fall River, Massachusetts, who has always stood for the organized cause one hundred per cent.

During one of the meetings, Commissioner Myers requested that the contracts between the producers and the American Society of Composers, Authors, and Publishers, be submitted to him for study so that they might arrive at some agreement relative to the score charges. These contracts were promised but were not produced.

I am sorry I was unaware that Mr. Myers was in need of such information, for I have it in my files. I am sending it to him now.

In the issue of May 25, 1929, I published the most important parts of this agreement and disclosed what the producers have to pay to the American Association for the right to record music belonging to the members of the latter. By a suitable calculation, I found out that the average cost per booking is forty cents (not figuring the cost of the wax records, which is about sixty cents per record). Such an expense can be very easily figured in the film rental without making the charge separate. But the desire of some producers to exact the last dollar from the independent exhibitor makes them resist the just exhibitor demand.

The score charge should have been done away with long ago. It has been done away with in the Tiffany and the RKO franchises.

ALLIED HOUSE ORGAN

Allied States Association is starting a house organ. The first issue will be put out on June 1; it will be called "The Allied Exhibitor," and will be issued monthly.

A house organ to an organization is a connecting link between the members and the central headquarters,

as well as between the members themselves. It is a medium that conveys the thoughts of the leaders and communicates to the members the policy of the organization in issues that arise constantly. Nothing can create in the members as much interest as a house organ.

Personally, I feel that, for Allied States Association, "The Allied Exhibitor" has been one of the happiest conceptions, and I urge every exhibitor, whether he is a member of Allied States Association or not, to become a subscriber, for the information he will get within a year's time will be worth infinitely more than the cost of the subscription.

Send your check for \$3.00 for a year's subscription to "The Allied Exhibitor," Union Trust Bldg., Washington, D. C., today.

FIVE OR SIX PICTURES FROM PATHE BEFORE JUNE 15

As a result of the article on Pathe last week, Phil Reisman, the General Sales manager of that company, has informed me that they are going to deliver to the exhibitors at least five pictures, and possibly six, before June 15.

He has informed me also that they may not make "Greenwich Village Follies," because of the complaint from exhibitors to the effect that the picture-going public has become surfeited with musical comedy talking pictures.

Harrison's Reports considers wise the decision of Pathe not to make "Greenwich Village Follies," for the reason that the public is sick of pictures of this type. The producers have made so many musical comedies that the exhibitors cannot draw patrons in even if they should give away a five dollar gold piece with each admission.

This paper hopes that the producer will cut this sort of pictures out of their production schedules next season.

CROOK PICTURES AS AN ENTERTAINMENT

Lately there has been an epidemic of crook plays. And in many of them the hero is given the part of a crook.

Crook plays are unpleasant even when the hero is an honest person, but when he is a crook they are triply so.

RKO has released "Alias French Gertie." Bebe Daniels is given the part of a crook in it. Of course, she, as the heroine, and the hero reform; but the unpleasant feeling created in one remains even after they reform.

Fox has released "Double Cross Roads". In this picture, too, the hero and the heroine are crooks. In addition, the picture commits the unpardonable sin of leading the spectator to believe that the heroine is an honest girl when she, too, is a crook. Thus the displeasure is felt by the spectator much more deeply.

Universal has produced "The Hide Out", also a bootlegger-crook play. The hero is shown as a tough young bootlegger, carrying on his trade secretly while in college. It would be well if the producers should leave colleges alone when making this sort of plays.

"Playing Around," a First National picture, is a crook play; the young villain is shown murdering the heroine's father.

"Framed," an RKO picture, is a crook play. It does not leave a bad taste, well enough, but when one bears in mind that RKO, in addition to "Alias French Gertie," has produced lately another crook play, "The Runaway Bride," one feels as if this company is making too many plays of this type.

"The Woman Racket," MGM. is another crook play.

"Slightly Scarlet," Paramount, is another crook play.

"On the Border," Warner Bros., is another crook play.

"Officer O'Brien," Pathe, is another crook play.

"New York Nights," United Artists, is another crook play.

"Street of Chance," Paramount, is another crook play. Of course, it is a good one, and has made a hit with the picture-going crowd. But it adds to the number. It would have not been objectionable had there been fewer crook plays made.

"The Night Ride," Universal, is also a crook play.

These are most of the crook pictures that have been released since January 1st. There are altogether too many and the producers should do well to give a serious thought about curtailing the number they will produce next year. Plays of this sort do not build on solid ground.

HARRISON'S REPORTS

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No. 19

The Status of the Standard Exhibition Contract

It seems as if there still is a confusion in the minds of many exhibitors as to the legal status of the Standard Exhibition Contract as a result of Judge Thacher's decision and I have been asked by many exhibitors to express an opinion on it so that they may be guided accordingly.

Before undertaking to express an opinion on the subject, let me again make it clear that I am not a lawyer. Whatever I may say, therefore, will be the opinion of a layman; before taking any action as a result of the advice that I may give you, you must consult your lawyer. But I may say this, that, in order for me to give you correct advice, I have consulted with prominent lawyers. Consequently, my opinion will in a measure be the opinion of legal minds, lawyers who know what they are talking about.

The impression prevails among some exhibitors that Judge Thacher declared the contract legal; but such does not seem to be the case. In Article I of his decree, he stated as follows: "That the agreement of the defendants to use exclusively***the Standard Exhibition Contract***, the adoption by the defendants of the 'Rules of Arbitration,' ***and all the activities and agreements of said defendants by means of which they have collectively coerced adoption of and compliance with said 'Standard Exhibition Contract' and said 'Rules of Arbitration,' constitute a conspiracy in restraint of trade and commerce in violation of the Act of Congress of July 2, 1890, ***known as the Sherman Anti Trust Act."

In Article III he decreed the following: "Nothing contained in this decree shall be construed as prohibiting any defendant***from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree***."

By this you see that Judge Thacher did not declare the contract either legal or illegal. He was not asked by the Government to treat with the legality of the contract but only with the arbitration rules and the methods they used to enforce such contract. A producer is, therefore, free to sue an exhibitor for the performance of the contract, and it will be the courts that will determine whether it is legal or not, provided the exhibitor raises such an issue, and not breach of contract, or lack of equity.

The question now is whether the contract is illegal or not as a result of what Judge Thacher did and not of what he said in his decree. Judge Thacher declared the arbitration clause illegal. In so doing, he lifted something out of the contract. In other words, the contract is no longer what it was at the time the exhibitor signed it.

Before Judge Thacher handed down his decree, the exhibitor could, if any dispute should arise between him and the exchange, demand arbitration in accordance with the arbitration clause. But today he cannot demand it; or, if he can demand it, the producer cannot comply with his demand. Because of this, two legal minds have expressed the opinion to me that the courts may declare the contract not binding.

Another point on which the courts may hold the contract illegal is the wording of the first article of Judge Thacher's decree; "That the agreement of the defendants to use exclusively * * * the Standard Exhibition Contract * * * constitute a conspiracy in restraint of trade and commerce in violation of the Sherman Anti Trust Act." The lawyers that I consulted with stated to me that this part of the decree alone is enough to induce the courts to declare it not binding. But, regardless of the interpretation of this part of the decree, they believe that a jury will be greatly influenced by the whole decree, if it should be introduced as evidence.

But even though there may be a difference of opinion as to the status of the contract, there is no disagreement as to the right of the exhibitor to sue for the recovery of three times the amount of money he paid to an exchange as a result of an arbitration decision. In other words, if an exhibitor has been forced to satisfy an arbitration award, he can sue in the Federal Courts for three times the amount of money, and he has every chance of recovering it, so long as the time the satisfaction of the award was made is within the statute of limitations.

ONE MORE DISADVANTAGE OF THE DISC SOUND

In treating with the disadvantages of the sound-on-disc system last week, I overlooked one serious problem,—that of the censors.

The censors do not always agree with the producers as to what should be shown, with the result that they often make eliminations of whole scenes.

To keep the synchronization, the distributors fill the gap with blank film. But this is annoying to the audience, who are often compelled to sit through one-half minute of interrupted action. Some producers fill the gap with titles, which is somewhat better. But it is bad even with titles, because in most instances these are "dragged in by the ear."

The sound-on-disc system has so many disadvantages that it should be discarded for the more convenient and far superior sound-on-film system.

"Spring Is Here" (100% T-D)*(First National, April 26; running time, 57 minutes)*

A fairly good program picture. It would have been better if the singing were eliminated entirely, for it serves only to slow up the action, even though some of it is melodious. There is considerable comedy, provoked by Ford Sterling, who is the heroine's irate father, married (according to his grimaces) to a dead weight (Louise Fazenda). In the story it is shown that he does not want his daughter to marry a young stranger; he wanted her to marry the hero, even though the latter was poor. The heroine loves the hero but she is fascinated by the polished manner of the stranger. The heroine's younger sister advises the hero to pretend that he makes love to other women so as to make the heroine jealous. He accepts her advice but things go wrong when he follows it; at least for a while. When the heroine's father finds out that the stranger is none other than the son of a famous millionaire, he changes his views and decides that his daughter shall marry him. But he finds out that his change of front took place too late, for his daughter and the hero had already married.

There are two or three "dirty" spots in the picture. Children may not get the meaning of them, but they are dirty just the same. One of such spots is where Ford Sterling reprimands his daughter for having been out all night with a stranger. He tells her that he had never gone out with a girl when young unless he went somewhere with her. When the daughter, however, asks for an explanation, he refuses to make it. The other dirty spot is where the hero and the heroine are seen coming out of a room in pajamas, before the fact that they had married had become known.

The plot was based on the musical comedy by Owen Davis. John Francis Dillon has directed it. Lawrence Gray, Frank Albertson, Natalie Moorehead, Inez Courtney, Bernice Claire, and Alexander Gray are in the cast. The sound is fairly good. (Silent values very good, but when the singing scenes are cut out, as they will have to be, the picture will be too short for a feature.)

"The Second Floor Mystery" (100% T-D)*(Warner Bros., April 26; running time, 57 minutes)*

Most of the intelligent picture-goers will undoubtedly laugh at this wild, highly fantastic melodrama, but others will enjoy it, if the way it was received by the audience at the Beacon Theatre, this city, is to be taken as a criterion. There are the usual clap-trap that go with murder mystery melodramas. In this instance, the supposedly mysterious action starts when the heroine and the hero exchange notes through the "Agony Column" of a London paper. The heroine asks the hero to send her five letters and if these letters proved interesting to her she would let him call on her. The hero writes letters about some imaginary weird happenings in his life. The contents of the letters dissolve into action, showing the hero become enmeshed into the very web he himself had woven; he is accused of having actually murdered the very man he had described in his letter as having murdered. His protests of innocence are of no avail. In the end, however, it comes to light that all the Scotland Yard detectives and the policemen that had threatened to arrest him as a murderer were conspirators with the heroine, who had carried the hero's imaginative action further, frightening the hero. When the hero realizes that he had been made a fool of, he laughs and embraces the adventure loving American heroine.

The plot has been founded on the novel "The Agony Column," by Earl Derr Biggers. Roy Del Ruth directed it. Grant Withers is the hero, Loretta Young the heroine, and H. B. Warner, Sidney Bracy, Crauford Kent, Claude King and some others, the heroine's friends in the conspiracy. The sound is fair.

Children should enjoy this picture very well. (Silent values, fair.)

"The Return of Dr. Fu Manchu" (100% T-F&DN)*(Paramount, May 17; running time, 71 minutes)*

Because of the success that was made by "The Mysterious Dr. Fu Manchu," the first picture of this series, "The Return of Dr. Fu Manchu" may draw as big crowds, bigger even than "The Mysterious Dr. Fu Manchu" had drawn, but it is not as good a picture. The action is too mechanical; it makes one feel as if the author stretched his imagination to the breaking point to invent the situations. There are the usual trap doors and the arch-villain's ability

to be where no one could have thought he could be. His devilish genius seemed to enable him to be ever present and to haunt his victims.

In the beginning the villain is shown in a coffin, presumably dead, the last rites being performed by Chinese priests. At least the Scotland Yard chief thinks that he is dead. But the poison the doctor had drunk in the closing scenes of "The Mysterious Dr. Fu Manchu" was merely a potion, which made him appear dead, but the effects of which disappeared. So he is able, in this picture, to escape through a concealed opening in the side of the coffin. The priest helps him to escape. The bloodstained picture of a dragon sent to the heroine by him serves as a warning to her that he is alive, and that the life of her fiancé, an officer, veteran of the Boxer war, is in danger. The death of the heroine's Chinese servant, killed by the fiendish doctor, who had managed to enter the hero's house and to conceal himself in a closet, makes the chief of the Scotland Yard realize the danger to the life of the hero. He posts men near the house and in it to watch the hero and the heroine closely. But despite this precaution, the heroine is carried away mysteriously. All the efforts of the Scotland Yard chief, then, are centered upon his finding the place where she had been taken. The villain sends a note demanding the surrender of the hero as the price for the life of the heroine. The hero decides to surrender but the Scotland Yard chief takes his place. When the doctor finds out that the wrong man had been brought to him by his men, he is furious. The Scotland Yard man gives a signal and his men burst into the place. The villain threatens to blow up the place with every one in it, if they should attempt to harm him, but the Scotland Yard man, by a sudden rush, pushes the doctor and his bomb into the river, where he (supposedly) is torn to pieces by the bomb. (It is possible he suffered no injury, so as to reappear in a future picture.)

The plot is by Sax Rohmer. Rowland V. Lee directed it. Warner Oland, O. P. Heggie, Jean Arthur, William Austin, Neil Hamilton, and others are in the cast. Mr. Austin does his comedy bit, as usual. The talk is clear. (Silent values, pretty good. But there will be no silent version.)

"Redemption" (100% T-F&D)—with John Gilbert*(MGM, April 5; running time, 65 minutes)*

The producers of this picture, which was made by them more than one year ago, attribute its poor quality to the voice of John Gilbert. But they are altogether wrong; the fault lies, not in the voice of Mr. Gilbert, which is not bad, but in the poor quality of the screen story. The most melodious voice could not have made it more interesting. Some of the situations are impossible; Mr. Gilbert is called upon to act anything but as a regular human being.

The story presents the hero as a wealthy parents' son, who had dissipated his fortune. He loves romantic life so much that he gives up civilization to live near a gypsy camp, where the people danced, and lived, and laughed, careless of the to-morrow. His chum, in company with the heroine, to whom he was engaged, visits the gypsies. He is surprised to come across his old school mate. The heroine's beauty so attracts the hero that he immediately makes her acquaintance. Soon the two fall in love with each other and marry. The hero drinks and gambles. Several times he promises the heroine that he will give up his bad habits. He is earnest about it but is weak. The heroine eventually tells him that she cannot forgive him any longer. The hero goes back to his gypsies. The heroine loves him so much that she sends the hero's chum to bring him back, and when he does not come back she goes to him. But it is all in vain. The hero leads people to believe that he had committed suicide. The heroine is broken-hearted when she hears of it. She marries the hero's chum. Shortly afterwards the fact that the hero is alive becomes known. Charged with bigamy, the heroine is dragged to the police station, where she faces the hero. The police judge, having felt satisfied that the heroine had not deceived any one, lets the heroine and her husband free; also the hero. The hero commits suicide in front of the police station.

The plot has been founded on the Arthur Hopkins play of the same name, which in turn was founded on the Tolstoi novel, "The Living Corpse." Fred Niblo directed it. Eleanor Boardman is the heroine, Renee Adoree the gypsy girl, Conrad Nagel the hero's chum. The sound is fair. (No silent values.)

"All Quiet on the Western Front" (100% T-F&D)

(Universal, no rel. date yet set; time, 2 hrs. and 23 minutes)

It has been eight days since I saw this picture at its premier showing at the Central Theatre, but what I saw is as vivid in my memory now as it was that night. I can still see the gay school boys, their patriotism fired by the talk of their professor, leaving their class room and joining the army; the hard drill they underwent at the hands of Himmelstoss; their fear when they reached the front; I can hear the shrieking shells, which tore gaps into the ground; the rattle of the death dealing machine guns, mowing down men like wheat; the booming of the big berthas, their shells spreading death and desolation; the shriek of the frightened boys; I can see one by one the boys falling until only one of them is left; I recoil at the sight of the young hero, sticking his bayonet into the body of the Frenchman, and then begging him not to die, wetting his lips with muddy water in an effort to stop the hand of death; the serene, calm face of the French soldier, lying dead in the shell hole makes me shudder, even though it told that he was happy to die for his country; I can still see vividly young Paul, upon his return from home, seeking to find his old chum, Louis Wolheim, happy that he had found him still alive; young Paul, carrying his wounded comrade away, and talking to him, unaware of the fact that he was dead; I shudder at seeing Paul sticking his hand out to capture a butterfly and capturing an enemy bullet instead. Never in my reviewing career have I seen a picture that lingered in my memory, that aroused a million and one emotions, as "All Quiet on the Western Front" has aroused. It is so big, so impressive, that it towers above all war pictures in which actual fighting has been shown, and above nine out of each ten productions that have been classed as roadshows. It is a giant looking down upon pygmies.

Grim and tragic as it is, the picture does not lack comedy. In the beginning the spectator feels amused at the way Himmelstoss drills the school boys. When the boys first meet him, they are overjoyed because he had been their postmaster at home and try to talk friendly to him. But military discipline decreed otherwise. Later he is shown putting the boys through hard drills, often making them crawl in mud. The hate the spectator feels for this hard drillmaster was demonstrated by the audience, who laughed with all their heart when the schoolboy recruits, in order to get even, waylaid the drillmaster and, covering his face so that he might not recognize them, threw him into a muddy place. There is other comedy, capital comedy, provoked by Slim Summerville at the front. He talks about the Kaiser as if he were his buddy; he said that they both disliked the war; only that the Kaiser was at home, whereas he was fighting at the front. There are many situations in which Mr. Summerville causes hearty laughter. Louis Wolheim, too, contributes considerable comedy.

The picture does not lack sentimental appeal, either. The fine friendship established between Paul (Lewis Ayres) and Katzevinsky (Louis Wolheim) is, indeed, inspiring. One of the scenes that I shall not forget as long as I live, is that which shows Paul carrying his wounded buddy on his back to the dressing station. When Paul returns from home, cutting his leave short, because he had found everything changed, he seeks his buddy and finds him nearby. All is quiet. Suddenly an Allied aeroplane appears and drops bombs. One bomb explodes near them and a piece of iron strikes Wolheim. Paul lifts him on his shoulder to take him to the dressing station. On the way there, Wolheim dies. Paul is unaware of it and keeps on talking to him. You may imagine how his heart sinks when he finds out that his buddy is dead. One feels as if it is this sorrow that makes Paul forget the danger and stick out his hand to catch a butterfly he had seen through the observation hole in the trench, receiving a death bullet from a French sniper.

One other scene that those who will see this picture will remember the longest is the charge of the Germans against French machine gun nests. They are mowed down, but they succeed in their objective. Later on, the French are shown counter-charging, dislodging the Germans.

The picture is free from bitterness against any nation. Both Germans and Frenchmen are given credit for heroism. It is the best antiwar preachment that could have been conceived. It will make the pseudo patriots of every nation do some thinking before demanding war against another nation. Such a message is conveyed not only by the grim realities of the war itself, but also by the feeling of those that fight. In several scenes, the German soldiers are heard

asking themselves why the war. One of them says that he had not seen an Englishman until that time, and therefore he could not hate them. And he believed that the average Englishman felt the same way towards the Germans.

It is hardly necessary to say that the plot has been founded on the book of the same name, by Eric Maria Remarque, who took the world by surprise at his ability to portray the realism of the war. But it is just to say that the picture has been produced under the supervision of a young man of twenty-two, Carl Laemmle, Jr., against the advice of much older heads. Such a mention does not deprive director Lewis Milestone of the glory he deserves for his remarkable directorial work. Maxwell Anderson, co-author of the stage play "What Price Glory?" and George Abbot, co-author of "Broadway," wrote the dialogue and constructed the plot. Lewis Ayres and Louis Wolheim do excellent work. Some of the others in the cast are: John Wray, Raymond Griffith, Russell Gleason, William Bakewell, Walter Brown Rogers, Ben Alexander, Scott Kolk, Owen Davis, Jr., and Harold Goodwin.

"All Quiet on the Western Front" is a picture that will live forever.

"Show Girl in Hollywood" (100% T-D)

(First National, April 20; running time, 77 minutes)

First National sold this picture as a special, but it would be an imposition upon the public if it were shown to it even as a program attraction. It is tiresome. The chief cause is the fact that Miss White is made to sing when she cannot sing at all.

The story revolves around the uninteresting adventures of the heroine, a small time show girl (Alice White), who goes to Hollywood with the hope of becoming a big star. She is met by the villain, a motion picture director, and is made to believe that she has talent, when all he was looking for was a chance to possess her. In Hollywood she has a hard time getting a job, particularly after the producer (Ford Sterling) discharges this director for making too many promises to too many girls. She is about to return to New York when the producer decides to make a picture out of a show by the hero (Jack Mulhall), who had produced it in New York. The hero insists that the heroine be starred in it. The producer agrees, but he soon regrets it, for she becomes too temperamental to handle. He discharges her and gives up production of the picture. A down-and-out actress (Blanche Sweet), befriended by the heroine, loses the only opportunity for work she had had in years and decides to commit suicide. She drinks poison. The heroine, who became aware of it while talking to her over the telephone, rushes to her home, sends for the doctor, and saves her life. Regretting having caused so much distress to her, the heroine decides to give up her temperament and to get down to work. She accepts the hero's marriage proposal.

The plot is based on the J. P. McEvoy story. Mervyn Leroy directed it. The sound is fair. (No silent values.)

"Strictly Modern" (100% T-D)

(First National, March 2; running time, 58 minutes)

Boreome! It is the story of a heroine, a writer of sex novels, who is sent for by her young cousin to advise her on marriage matters. The cousin had been taking the advice of a judge too much; so much, in fact, that her fiancé (hero) punches the judge in the eye. While on the train headed for her cousin's town, she and the hero meet accidentally. The heroine becomes so attracted by his nice looks that she forgives his impudence. As they alight from the train, two policemen grab the hero, put him into the patrol wagon, and take him to the police station. This they do by order of the judge. The heroine is unaware of the fact that the hero is her cousin's fiancé. But soon she learns of it and rather than break her cousin's heart she admonishes the hero to go on with their marriage plans. But the marriage ceremony is interrupted by the judge's fainting. This gives the hero and the heroine an opportunity to think matters over. Since they learn that the young cousin loved the judge, nothing stands in the way of their marriage.

The plot has been based on the play, "Cousin Kate," by Hubert Henry Davis. A. William Seiter has directed it. Dorothy Mackaill is the heroine, Sidney Blackmer the hero, Warner Richmond the judge, and Julianne Johnston, the cousin. The sound is fair. (Silent values, poor.)

AGAIN ABOUT WARNER BROS.' ROAD SHOW PICTURES

As explained repeatedly in these columns, the original Warner Bros. franchise defines what a road show picture is, so far as their own product is concerned. It states the following: "(a) Road Show Motion Picture Productions are any motion pictures released by the Distributor which shall be exhibited in the main theatrical district of New York, Chicago, and one other key point on a pre-release basis, that is to say, on the basis whereby only two shows a day are given, at advanced admission prices and such exhibition in the main theatrical district of New York City shall be for not less than four consecutive weeks."

The following pictures have so far been road shown in New York City:

"Honky Tonk,"
 "Say It With Songs,"
 "Gold Diggers of Broadway,"
 "Disraeli,"
 "Show of Shows,"
 "General Crack,"
 "The Green Goddess,"
 "Hold Everything,"
 "Song of the West,"
 "The Man From Blankley's," and
 "Mammy."

Of this list, the first nine have been shown in Chicago in "grind" houses, on a continuous performance basis, at prices ranging from thirty-five to fifty cents. They are not, therefore, "Road Show Motion Picture Productions," in accordance with the terms of this franchise, and you are not obligated to accept them as road shows. You may accept them as regular pictures.

"The Man From Blankley's," and "Mammy," have not yet been shown in Chicago. But they cannot be called "Road Show" productions until they are shown there as such.

If the Warner Bros. exchange manager should insist that they have been shown in Chicago as Road Shows, demand that he furnish you with an affidavit, sworn to before a notary public, before you accept them as road shows.

In case you should refuse to accept any of the first nine pictures on the list as road shows and he should stop your film service, you may bring action against Warner Bros., for breach of contract, in the courts of your state, or in the Federal Courts, if the amount involved should be three thousand dollars or more, because of diversity of citizenship.

A breach of contract is committed also in a case where the exchange attaches a c.o.d. on a picture you have already paid for. Many exchange managers have the habit of attaching the amount of the rental for a disputed film on a film you have already paid for. If the shipment has been made through the mails, the offense is more serious in that the postoffice

regulations are violated. In such an event, you may, in addition to bringing action against the exchange, also put in a complaint with the post office authorities.

If you have already shown all these pictures, or some of them, as road shows on the strength of the assurances of the exchange that they are road shows, you have a cause of action for damages. You may sue also for the cancellation of the franchise on the ground of bad faith.

"Hearts in Exile," and "Under a Texas Moon," have been shown in this city only as regular attractions. The first was shown at the Colony, a Universal house; the second, at the Winter Garden, a Warner Bros. house, the run lasting only four weeks, although Warner Bros. believed that, because it is an all-color production, it would run for a long time.

Those who hold the later form franchises must accept as road show picture any piece of junk Warner Bros. may choose to deliver to them, so long as such junk has been shown somewhere in the United States as a Road Show picture, that is, at advanced admission prices, on a two shows a day basis, for one week. The only thing such franchise holders can do is to demand proof that the picture is a road show production. They can insist, for example, to know the date on which it was so shown, and the city and the theatre in which it was shown. If they should insist upon such proof, Warner Bros. would have a hard time proving that some of their pictures are road shows. I have been informed, for example, that they have tried to deliver "Tiger Rose" as a road show picture. To my knowledge, this picture has not been shown anywhere in the United States as such; it isn't even a good program picture, let alone a road show picture.

If you should insist on such a proof and Warner Bros. should furnish it, send it to this office so that I may carry on an investigation to ascertain the facts.

Of the eleven pictures Warner Bros. has so far shown as road shows in this city, only three of them are entitled to such a classification—"Disraeli," "Gold Diggers," and "General Crack." "The Man From Blankley's," too, is an excellent production but it is not a road show picture. "Hold Everything" is starving at the Hollywood on Broadway, where it is now showing. "Show of Shows" and "Song of the West" starved at road show prices in this city. As far as "Mammy" is concerned, it is so poor that I fear you may be "stoned" if you should attempt to show it as a road show picture. It has been shown in this city only six weeks, at very poor business. No Al Jolson picture has ever been shown in this city for so short a time. The poor stories have killed this star's drawing powers.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XII

SATURDAY, MAY 17, 1930

No. 20

GET ALL YOU CAN FOR YOUR THEATRE

There is now raging among the theatre owning producing companies a theatre acquisition war which, for fierceness, has surpassed any war this industry has known during its history. Warner Bros. are offering to independent theatre owners any price to take their theatres away from Paramount-Publix. Paramount-Publix, on the other hand, are using all their resources to beat Warner Bros. to it. According to reliable information, they are out to get eight hundred more theatres, to add to their present fifteen hundred. And they are not so particular as to what theatres they buy.

The Fox Corporation is not at present in the fight; the recent upheaval within the organization has put a temporary stop to their theatre purchases. But it is stated in authoritative circles that as soon as their reorganization is effected they will join in the free-for-all fight. There will be much fun, then, and a greater opportunity still for independent theatre owners that want to dispose of their theatres.

Neither of these big companies seems to take into consideration a possible charge by the U. S. Government of monopoly. Paramount-Publix, in particular, which has been charged by the Federal Trade Commission with an attempt to set up a monopoly, seems to ignore the charge entirely; its executives go ahead as if to spite the United States Government.

Whether the Government intends to take action in this matter or not is not known. But surprises do occur occasionally. The Thatcher decision against the members of the Hays organization has, for example, been one such surprise; and a costly one.

The possible action by the U. S. Government, however, is not the point just now, but the attitude you must assume as a result of this war. Each producer is out to beat the other producer in buying theatres. So if one of them should approach you, do not be so hasty about closing a deal; find out, first, what the other producer will offer you, and then make your own price. If you do not lose your nerve, I am pretty sure you will get it.

What makes me believe that you have every chance of getting your price is the rumor floating around to the effect that some of the purchases are made to give some one a chance to make a fat commission. I don't know whether there are any splits; but the circumstances under which a few of the deals have been made look very suspicious. And, of course, if there are commissions and splits, it is to the interests of these persons to pay you a big price, for the bigger the price they pay you the bigger the commission. The money invested does not come out of the pockets of those that handle it; it comes out, either of the bankers

or of the sucker public; therefore, they are not as careful with it as they would be if it were their own. To them, fifty thousand dollars more or less means nothing; but fifty thousand more to you means a great deal. That is why I am advising you to hold out for your price. If the agent of the first company that should call on you is balking at the price you ask, let him call again. Perhaps in the meantime the agent from one of the other companies will call on you. And he may be willing to listen to reason.

Even if you should not sell your theatre there will be a better chance for you to make a good profit next season, for many of the companies have decided to sell their pictures either singly or in small groups, giving you a chance to buy some good pictures without loading yourself up with much junk. In addition to this, many suits are contemplated to determine the status of protection. Some legal minds feel sure that protection is illegal, and that the courts will so rule. If they should so rule, pictures will have to sell on an open market basis, just as they sold during the days when the stories were complete in one reel. The chances of your making a success of your theatre against competition from producers will, then, be greater than they are now. In fact, you will have the better of it, because your theatre will be run by you, whereas the chain theatre will be conducted by a hired man. And few hired men can conduct a theatre as successfully as the owner can. There are also problems facing the chain men you do not have to meet. There is, for instance, dishonesty; in some spots, the loss from stealing reaches as high as twelve per cent of the gross receipts. There are other problems almost as serious. For all these reasons, you should hold on to your theatre. But in case you should have made up your mind to sell, get your price!

AGAIN ABOUT THE CHARGE FOR SCORE WHEN YOU DO NOT PLAY A PICTURE

This paper has again been asked by exhibitors to state whether an exhibitor has to pay for the score charge in case he should take advantage of the particular clause in his contract to cancel ten per cent of his pictures upon payment of half the rental.

The score charge represents a charge made to the producers by the trustee of the composers, authors and publishers of copyrighted music for recording such music on the picture. This charge is based on the seating capacity of the theatre where the music is played and on the number of days

(Continued on last page)

"Devil's Holiday" (100% T-F&D) With Nancy Carroll

(Paramount-Publix, May 24; running time, 75 minutes.)

Whether it is against your dignity to allow your emotions to get the best of you or not you will hardly be able to suppress the tears when you see "Devil's Holiday." It is one of the most touching moving pictures seen lately. A young boy is so madly in love with a young girl, that your heart will melt at the indifference of the girl. The situation that will move you the most, however, is that which shows the heroine, after a desperate but unsuccessful fight to keep from falling in love with him, go back to him and beg the young hero's father's forgiveness, pleading with him for a chance to show that she is sincere.

The story presents the heroine (Nancy Carroll) as a hard-boiled man-hating manicurist, a sort of gold-digger, making side money in commissions by entertaining out-of-town buyers of farm machinery and then inducing them to sign contracts with her associates, representatives of manufacturers. The young hero comes from the West to negotiate for farm machinery, and the heroine's associates inform her of his presence. She manages to make his acquaintance. The young hero soon falls in love with her. The hero's brother comes to New York and when he hears about the affair he calls on the heroine and insults her. The heroine is almost insane because of the insult and, telling him that she has friends that would cut his tongue for half of what he had said to her, orders him to leave her presence. The heroine tells her friends what had occurred and they advise her to marry the young man, since he had already proposed, and to hold up his father for fifty thousand dollars if he should want her to divorce his son afterwards. She accepts the suggestion and goes through with the scheme. The young hero takes her West. When they reach home the hero's father asks the heroine to follow him in his library so that he might have a talk with her. While the father is trying to find out unsuccessfully if she is in love with her son, the two brothers have a quarrel outside. The older brother speaks disrespectfully of the heroine and the hero demands that he retract. Failing to get a retraction the young hero strikes him on the face several times. The brother strikes the hero, who falls downstairs and becomes injured dangerously. In the meantime the heroine agrees with the father to grant the hero a divorce for fifty thousand dollars. The heroine takes the check and returns to New York. But her former gaiety is gone. Instead, she is irritable. She tries to drown out her feelings with drinking and jazzing parties. The hero's father comes to New York to tell her that the famous specialist they had engaged had told him that nothing but her return would cure his son. Finding her drinking and jazzing, however, the father leaves for the West without making a hard effort to win her over. He had become disgusted with her. The specialist in the meantime had been quieting down the hero's nerves by telling him that his wife would soon visit him and that she might not like it if he did not look well. When he finds out that the father had returned without the heroine he fears for the life of his patient. But the hero bears it well when he is told she is not coming, because he was told that she had gone to Paris and he knew she wanted to go there. But the heroine, after the hero's father's departure, takes the train and goes to him. She has great difficulty in getting forgiveness from the hero's father, but she eventually convinces him that she is sincere and that all she wants is a chance to prove it.

Edmund Goulding wrote and directed it. Miss Carroll reveals dramatic ability of the highest order. Phillips Holmes does excellent work as the young hero. James Kirkwood is the hero's narrow-minded brother, and Hobart Bosworth his father. Ned Sparks is one of the heroine's friends. Paul Lukas, Jed Prouty, Zasu Pitts, Wade Boteler and others are in the cast. The talk is clear. (Silent values excellent.)

"The Divorcee" (100% T-F&D) with Norma Shearer

(MGM, April 26; running time, 81 minutes.)

Not bad. On the contrary, parts of it are very appealing. One of such parts is towards the end, where hero and heroine, married but each seeking divorce, because of mis-

understandings, meet in Paris on New Year's eve, and become reconciled. Other situations where an appeal is directed to the emotions are those that show the heroine in love with her husband and trying unsuccessfully to effect a reconciliation. Miss Shearer is charming and does excellent work in her part as the Divorcee.

The plot has been founded on Orsula Parrott's novel, "Ex-Wife," which has been changed enough to make it no different from hundreds of other pictures that have been based on plots which have dealt with marital problems, caused mostly by a blonde or a brunette. Misunderstandings arise between hero and heroine, which threaten to wreck their married life. But reconciliation eventually takes place.

Chester Morris takes the part of the hero. Conrad Nagel, Robert Montgomery, Robert Elliot and many others are in the cast. The talk is clear.

The picture will appeal to the high-brows rather than to the rank and file. (Silent values, fair.)

"Swing High" (100% T-F&D)

(Pathe, May 18; running time, 90 minutes.)

An excellent circus story, with human interest and suspense. The plot has been constructed well, and holds the interest gripped all the way through. The circus scenes increase the spectator's interest in what is unfolded. The love affair is so well done that the spectator's desire that nothing may happen to separate hero and heroine is great.

The story deals with a hero, singer in a medicine show, which had been following the circus that was owned by the heroine's father. Whenever the medicine show would pitch tent, it would draw much of the crowd away from the circus. The heroine becomes attracted by the hero's looks and suggests to her father that he buy out the show so as to remove competition, her real motive being to have the hero in the show with the hope that they might become acquainted with each other. The heroine's father thinks it is a good idea and carries out her suggestion. The ringmaster, however, is chagrined because he felt that the hero would be in the way of his grafting schemes. One of the girls in an aerial act marries and a new woman (villainess) is engaged to take her place. The villainess becomes attracted by the hero and schemes to take him away from the heroine. But it is hard for her to do so because all his attentions were centered upon the heroine. He at last succeeds in getting the promise from the heroine to marry him. Overjoyed by her decision, he spreads the news to everybody in the circus. He calls on the woman acrobat and tells her about it. She invites him to take a drink. At first he refuses but afterwards he capitulates. She invites him and two others present to play strip poker. He does so. She purposely loses several hands. As a result she strips herself of most of her clothes, until very little remained. She at last makes a kiss as the forfeit and again she loses. She dares him to exact the forfeit and he accepts the dare just as the heroine, in searching for the hero, enters. The sight of his kissing her breaks her heart. She departs quietly. During the act she loses her grip and falls to the ground, injuring herself dangerously. She is taken to the hospital. The hero is disconsolate, more so because the heroine will not see him and he does not know the reason. The hero, while taking the receipts to the bank, is robbed and is jailed. The heroine is convinced of his innocence. Suspecting the other woman acrobat as the thief, she leaves the hospital and returns to the circus. Without the knowledge of her father she takes part in her old act. While on the swing, holding the villainess suspended, as the act required, she threatens to drop her to the ground unless she tells her where the money is. Frightened, the villainess confesses. The heroine recovers the money and effects the hero's release. Hero and heroine embrace.

The plot has been founded on the story by Joseph Santley and James Seymour. It was directed by E. B. Derr. Helen Twelvetrees is the heroine; she does excellent work. Fred Scott is the hero; he, too, does good work. John Sheehan, George Fawcett, Nick Stuart, Bryant Washburn, midget Little Bill, Stepin Fetchit, Chester Conklin, Ben Turpin, Robert Edeson, Mickey Bennet and others are in the cast. The talk is very clear. (Silent values, very good.)

"Song of the Flame" (100% T-D—All Color)

(First National, May 25; time, 72 minutes)

Of the operettas that have so far been produced, "Song of the Flame" seems to be the best. The reason for it is the fact that the beautiful color, the good acting, and the excellent singing are laid over an interesting plot. There are about two musical numbers that are fair; the remainder are all either good or excellent. The color, although vivid, is not jarring. And it is free from most defects seen in other color pictures. The love affair is most charming; it takes place between a prince and the heroine, nick-named "The Flame," because she, by singing a tuneful song, had aroused the Russian masses from their slumber to seek freedom and to overthrow the Czar. There are several situations where the spectator is held in tense suspense. These show the life of the heroine put in danger.

The opening of the picture shows a revolutionist (villain) talking to the masses and impressing them with the necessity of new songs, to arouse the Russian masses to action so that they might overthrow the Czaristic regime. He had heard once a woman singing a song which had impressed him deeply. Some of the hearers jeer the villain, telling him that there is no use trying to gain liberty when it cannot be gained. A young woman (heroine) steps on the platform and takes up the defense of the villain. She sings a song and arouses her hearers to frenzy. They are attacked by the Cossacks and dispersed, but the heroine and the villain escape. The heroine's singing has the desired effect and the revolutionists overthrow the government. But the cruelties they commit so arouse the heroine that she retires to her home town in the interior of Russia. There she becomes accidentally acquainted with a Prince (hero), whose family had reigned there for generations. Representatives of the revolutionary government, led by the villain, come to that region and when the villain hears that the heroine is there he orders her brought before him. But she refuses to sing. The villain, however, threatens to attack and kill the Prince unless she obeyed his commands. She is thus forced to sing revolutionary songs. The Prince is arrested and when he is told that the heroine is the famous Flame he thinks she had betrayed him. The heroine secures his release. After the hero's release she refuses to go on singing any longer, and the villain casts her into prison. The hero returns secretly and searches for her everywhere. He finally locates her. The villain has the heroine brought before him to tell her how much he loved her and to induce her to run away with him. At that moment the Prince, who had been detected and arrested, is brought before the villain. The villain, having both the hero and the heroine under his power, feels that he will be successful in inducing the heroine to run away with him, to some place outside of Russia, taking with them the jewelry he had collected from the aristocrats. Representatives of the Soviet government, however, overhear him and, having been satisfied with his duplicity, line him up against the wall and shoot him. With the villain gone hero and heroine become reunited.

The plot has been founded on the operetta by Oscar Hammerstein II and Otto Harbach. Alan Crosland directed it. Alexandre Gray is the hero, Bernice Claire the heroine and Noah Beery the villain.

"The Arizona Kid" (100% T-F&D) With Warner Baxter

(Fox, April 27; running time, 87 min.)

A good story and the artistic acting of Mr. Baxter, coupled with Mr. Santell's efficient direction, have made "The Arizona Kid" an excellent Western entertainment. There may be picture-goers, in fact, that will enjoy it as well as they enjoyed "In Old Arizona." It is of the same type of story, with Mr. Baxter again impersonating a Latin-American bandit. As in "Old Arizona," he is not shown at any time as having held up any stage or robbed anybody; he is presented as a romantic bandit, who derives his living by taking gold out of a mine, which he had discovered and which he had managed to keep secret from

others. A woman and her husband, whom she introduces as her brother, come to the isolated town and the hero, struck by the woman's beauty, offers them shelter. In time the hero falls in love with her. Her "brother" (villain) recuperates and starts gambling. The hero notices that he had hidden an ace on his person and, as he disliked cheating, politely requests him to give him his place for a while, and his stack of chips, to play a hand or two for him. He then deliberately loses all the winnings and afterwards informs the villain that he had noticed that he had been cheating, and subtly advises him not to cheat any more. He then departs for his gold mine. But the villain secretly follows the hero to his mine. After the hero is gone the villain attacks the hero's two guards, kills one of them and wounds the other. The wounded man rides fast and reaches town in time to inform the hero of the attack, and drops dead. The sheriff organizes a posse and, inviting the hero along, goes to the mine. The sheriff finds no clue to help him detect the murderer's identity, but the hero finds a cuff button, which he secretly puts into his pocket. A woman from the dance hall (heroine), who loved the hero, having overheard the murderer telling his wife what he had done and how he was going to fasten the murders upon the hero, informs the hero of the plot. The hero goes to his house, but does not tell the villain's wife what he knows about them. He waits for the arrival of the villain, to whom he shows the cuff button, and whom he accuses of the murders. The villain makes an attempt to kill the hero, but the hero draws his gun first and shoots and kills him. He then rides away with the heroine.

The plot has been founded on a story by Ralph Block. It was directed by Alfred Santell. Mona Maris is the heroine, Theodore Von Eltz the villain, and Carol Lombard the villain's "sister." Arthur Stone, Walter P. Lewis, Mrs. Jiminez, Wilfred Lucas, Hank Mann and others are in the cast. The talk is clear. (Silent values, very good.)

NOTE: The early contracts and Work Sheets gave Tom Barry as the author, and Raoul Walsh as the director. But the finished story was written by Ralph Block, and was directed by Alfred Santell. It is, therefore, a substitution. But because it is a good picture you should accept it.

"The King of Jazz" (100% AT-F&D)

(Universal; no release date; running time 97 min.)

From an artistic standpoint Universal has made a very beautiful picture of "King of Jazz," with the aid of John Murray Anderson, who directed it, the settings and costumes being of the very highest order. There are, especially two numbers of unusual merit—"The Bridal Veil" and "The Melting Pot." They offer talent and imagination and are presented in a unique manner.

Aside from the lavishness of the production, there is not much originality in the various skits offered, except probably for one or two. Laura La Plante, as the editor of a paper run by women, is amusing in her idea of what real good news is.

The music, played throughout the picture by Paul Whiteman and his orchestra, is excellent. This fact has not been taken advantage of as we are not often given a view of the orchestra; only on occasions, when they do some special number.

The picture is done in the form of a musical review, no story, just a series of skits and musical numbers.

John Boles is given some very fine background in two songs he renders—"Monterey" and "Song of the Dawn," the color in the latter being especially good.

Other numbers that deserve mention are "Rhapsody in Blue," "Oh Forever More," "Ragamuffin Romeo," "Happy Shoes."

However, with all this combination of beauty, talent, scenic effects and music, the picture drags considerably at several points. One expects entertainment to be given on a broader scope and not in the same form seen for several years in the usual run of musical comedies. When one leaves the theatre after seeing the "King of Jazz" there is nothing that one carries away with one, except a desire to see a picture that has continuity and that presents people with distinct personalities and not just fleeting glimpses of actors singing or dancing.

it is played, such information being furnished to the trustee by the producer. No charge is made to the producer when the picture is not shown. Consequently, the exhibitor does not have to pay for score charge when he does not play the picture, even though he may have bought it and has agreed to pay for the score.

WHY SOME PRODUCERS HOLD BACK PICTURES FROM SHOWING IN THIS CITY?

This paper has often stated that the reason why some producers hold back from showing some of their pictures in this territory is the poor quality of such pictures; they do not want to give this paper the opportunity to tell you how poor such pictures are.

The accuracy of this observation has been checked up and found correct in at least eight out of each ten cases.

"Redemption," an MGM production, was released nationally on April 5, but it was not shown in this city until last week. "The Ship From Shanghai," also MGM, was released nationally on January 24; but it was not shown in this territory until the week before last. Both pictures are poor. This company is now holding back "They Learned About Women," released nationally on February 24; "The Song Writer," on April 12, and "The Circle," on April 19. Evidently they are very poor pictures.

In the case of First National, let me say that "Strictly Modern" was released nationally on March 2, but was not shown in this territory until last week. "The Furies" was released nationally on March 1, but it was shown in this city at the Colony, which is not a First National first-run house, on the week starting April 18. "In the Next Room" was released nationally on January 26, but was shown in this territory on the week starting April 6. "Playing Around" was released nationally January 19, but was shown in this territory on the week beginning March 28.

When you see a late review of a picture, just remember that I could not have reviewed it earlier; it was held back from showing in this territory.

Warner Bros., First National and MGM will not show me any of their pictures in their projection room; almost all the others will. So when you see a late review of the picture of one of these three companies ask yourself why it has not been shown in this city or territory at the same time it was shown in other territories. You cannot come to any other conclusion than that the picture is poor.

A SANE ADVICE

The last issue of "The Lowdown," the house organ published by the Michigan exhibitor organization, prints the following sane and timely advice under the heading, "Before You Make a Contract":

"The time of the year will soon be here when new contracts will have to be made. After having passed through this year, undoubtedly the worst year Michigan exhibitors have ever experienced, isn't this a good time to take an inventory of just what the year's contracts disclose for you?

"Few exhibitors have made money. Most dis-

tributors have had the biggest year in the history of the business. Somehow these two sentences don't quite harmonize. Somewhere there's something wrong with the picture. When the year opened it looked like the biggest year in the making for exhibitors. Yet see how it ended!

"But more important still than the price of the contract is the manner in which it will be made. In the first place nearly every exhibitor has too many pictures. That means that you needn't be in a hurry to buy pictures. You gain nothing except the privilege of buying at the highest possible market price. Doesn't it sound like better business to wait until you have some of the old stuff cleaned up before obligating yourself for more? Especially when you know that the big stuff will not be available for you until late fall.

"If you are one of those who feel that you have to buy the first time a salesman calls on you, remember this: See that the contract is clear and that in writing in the special clauses which are necessary, you make them so plain that anyone can understand them.

"For example, the old availability clause where the exchange inserts a clause generally reading like this: 'Pictures to be paid within 14 days of availability.' That is an excellent clause for the exchange. It obligates you to play within 14 days after they send you notice of availability but do not say when they obligate themselves to make them available. You should have added to that clause 'and pictures to be available _____ days after first run or after whatever theatre you intend to follow.'

"Be specific about number of days. The questionable activities of the Copyright Protection Bureau showed that in many cases exhibitors got all hot and bothered and settled with this pseudo organization, fearing Federal prosecution for using a picture 2 days when only one was contracted for. You are in a position to correct this situation this year. Know the maximum days you need the picture and don't run it over that time.

"You will be faced with many percentage arrangements this year. If you don't thoroughly understand them don't sign until you do. If you are being booked by the CO-OPERATIVE see that whoever makes your contract has carefully gone over your individual situation and that they know what kind of additional clauses will cover your situation. It is too bad you didn't have many of them on percentage this year; you probably would have lost less. Watch out for guarantees and percentages which never have been fair. If you play percentage see to it that the distributor, your partner in the transaction, gets his share but don't allow them to charge extra for score charges on percentage. Percentage should include everything necessary to the proper exploitation of and exhibition of the picture. Otherwise, even without a guarantee it isn't fair.

"You have had last year's experience to go by. Benefit by those heart aches, be fair but insist the other fellow be fair with you.

"But, do not sign any contract until you understand them and know that they cover your situation and any emergency or contingency that may arise affecting your theatre.

"Of course don't buy so many pictures. Leave plenty of open time and you will have nothing to fear."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XII

SATURDAY, MAY 24, 1930

No. 21

WHY THE MUSIC TAX!

It seems as if the owners of copyrighted music, chiefly members of the American Society of Composers, Authors and Publishers, acting through a trustee, are out to collect the royalty they feel they are entitled to from those that are playing their music at public performances conducted for profit. And in order to collect it they intend to go to the limit the law allows.

The producers, in signing up with the trustee of these copyright owners of musical compositions for the rights to record their music, agreed to report the names of the theatres where their pictures were shown, the number of days and the dates on which they were shown, and to refuse to serve with film such exhibitors as have failed to pay them a seat tax.

Heretofore, Harrison's Reports has refrained from explaining to the exhibitors the legal rights of such copyright owners, for the reason that it did not want to become an involuntary advertising agent for them. But since the advent of sound, which has made it possible for them to obtain from the producers the agreement just mentioned, I feel it necessary to treat with this subject.

Several years ago, the American Society of Composers, Authors and Publishers sued the proprietors of the Shanley Restaurant for playing music composed by its members and refusing to pay royalty to them. The lawyers of the restaurant men argued that, since music was incidental to the business of their clients, the charge was unjust. But the District Court in this city decided in favor of the Society.

This is only one case; there have been others, all of which have strengthened the position of the owners of copyrighted music, proving their legal rights to collect a royalty from any one that plays their music at a public performance for profit. Accordingly, you must either pay royalty, based on your seating capacity, or else refrain from playing the music of these people. And you cannot refrain from doing so, because most of the copyrighted "sound" music belongs to the members of this association. And they demand royalty. The fact that the producers have agreed to refuse to serve an exhibitor with film unless he first paid the royalty to the association makes it impossible for such exhibitor to escape the charge, unless he wants to fight the matter in the courts.

For the benefit of those exhibitors that cannot quite understand why they should be asked to pay royalty for music recorded on the film and played in their houses why the producer pays such royalty, let me say that the rights for recording are different from the rights for publicity performing; the charge made to the producer is for recording.

The law specifies that two cents shall be the royalty charge for each record. But as such a charge would apply for each individual piece of copyrighted music played while the sound record is made, the owners of the copyrights have agreed with the producers, through a trustee, to base the charge on the seating capacity of the theatre, and on the number of days a picture is shown in such a theatre. Such a charge is separate from the charge these same copyright owners make to the exhibitor through their association, known as THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS, which charge is ten cents for each seat.

Some exhibitors think that they are not obligated to pay such a royalty because they play the pictures silent and they use phonograph records. It makes no difference how music is played; if it is copyrighted and the copyright owner demands royalty, the exhibitor must pay it, unless he wants to take the chance of having a suit on his hands.

HARRISON'S REPORTS has fought this royalty charge just as it has fought anything that threatened to add a burden upon the exhibitor. We must, however, recognize that there is a moral side to the demand of those who compose music, that they receive some compensation from those who use their brain work to profit by. But we cannot conceive of any such a side to the producers' demand for score charge. As said before, the pro-rata charge by the owners of copyrighted musical compositions to the producer for the recording rights is anywhere from twenty cents (for small theatres) to one dollar (for large theatres) for each booking, a charge so small that it could be easily included in the film rental. But instead of so including it, the producer-distributors have resorted to excessive score charges, so excessive, in fact, that Warner Bros. have grown immensely rich from the profits they have made out of this charge. It was not difficult for them to resort even to abuse when they found out that the exhibitor was so willing to pay it. The charge they made for score when they played their pictures on percentage is, for example, the greatest abuse that has been practiced in this industry by any producer-distributor.

In my opinion, the charge for score, when such charge exceeds an amount sufficient to cover the royalty for the recording rights and for the cost of the disc records, including a reasonable amount for handling, is "gypping." As for such a charge made when the prints used have the sound recorded on the film, it is nothing but highway robbery.

HARRISON'S REPORTS agrees with you that the seat tax charged by the owners of copy-

(Continued on last page)

"Sunny Skies (AT-F&D)*(Tiffany, May 12; running time, 76 min.)*

Poor! It presents a distorted view of college life. Even the humor is objectionable. There is scene after scene in which there are shown young boys and girls consuming a great amount of liquor and petting. Such actions are demoralizing, and present conditions that certainly do not exist.

It is the old theme of the football star, who, through his bad conduct, is put off the team and who later redeems himself by winning for his college under trying conditions:—

Two boys, the one (hero), a sophisticated youngster and the other an innocent young man, enter college at the same time; they become room-mates and later fast friends. The hero becomes very fond of one of the college girls (heroine), and she of him. He makes the football team, but because of his poor scholastic standing he is not permitted to play at the big game. That night the heroine finds him drinking with one of the girls in the college and refuses to speak to him any longer. In the classroom the next day, which is the day before the game, he endeavors to speak to the heroine but she repulses him. A friend of hers, star of the football team, asks the hero to leave the heroine alone, and the hero, in a rage, strikes him and knocks him down, breaking his arm. The college loses and the hero is disgraced to such a degree that he leaves the college. He returns the next year a changed boy, anxious to make good, and is again granted permission to become one of the team. On the day of the game, his room-mate and friend meets with an accident and in order to save his life he gives a pint of his blood to him. Regardless of the fact that he is weakened, he goes into the game and wins for his college, but collapses at the end. Everything is finally explained and he is again in the good graces of his classmates.

The picture was directed by Norman Taurog from a story by A. P. Younger. In the cast are Benny Rubin, who supplies most of the comedy, Marceline Day, who is permitted only to look beautiful and do no acting, and Marjorie Kane. The words are intelligible. (Silent values, poor.)

Note: The original title of this picture is supposed to be "Kathleen Mavourneen," which was to have been founded on the stage play of the same name by Dion Boucicault, taken from the famous Irish song, and since the finished product has been founded on a story by A. P. Younger, it is a story substitution. It is also a star substitution, since Sally O'Neil was to appear in it.

"The Bad One" (100% T-F&D)*(United Artists, April 12; time, 74 minutes)*

A good entertainment for picture-goers who love stories that are somewhat heavy. There is considerable human appeal, and there are some thrilling situations. These occur toward the end, where the prisoners are shown as having revolted and, seizing rifles, threaten to kill the warden and all the guards, and the hero risking his life to save them as well as the heroine, who was amongst them. Part of the story is a charming romance.

The action opens in Marseilles, France, and shows the hero, an Irish-American, giving up his ship at port and a three month pay to be near the heroine; he had met her before and she had made him believe that she cared for him, when in truth she had said the same thing to others, her one thought being to attract customers to her wine shop. When the hero reaches the wine shop and tries to open room No. 7 with the key the heroine had given him, the door will not open; and as he had found another person with a key to room No. 7, he realizes that he had been tricked. But he will not be "kidded". He tries to kiss the heroine. The heroine's bouncer grab him to throw him out but the hero throws out the bouncer. He then insists upon being hired as a bouncer. In time he falls in love with her. But when he sees her lavishing her attentions upon another man, he becomes so disgusted that he decides to leave. The heroine runs after him however and induces him to return after assuring him that she loves him and no one else. On the day of their wedding one of the sailors she had "kidded" comes to port and calls on her. He enters

her room. She is horrified to find him in and orders him to leave. But he will not go. The hero returns and enters her room just as the stranger was trying to kiss her. He knocks him down with a blow. In the fall, he strikes his head on a sharp corner and dies. The hero is arrested and tried for murder. During the trial the heroine is forced to admit certain facts. The hero loses faith in her. The jury returns a verdict of guilty for murder in the second degree and he is sentenced to ten years at hard labor. He is sent to an island to serve his sentence. The heroine is unable to convince the hero that she loves him. She meets one of the guards while he is on leave and befriends him. She asks him to take her to the island but she is told that only wives of guards or of officials are allowed there. She promises to marry him, so that she might be enabled to be near the hero. He takes her there. She manages to see the hero one day, but he still loathes her. Certain actions of the heroine make the warden's wife suspect that the heroine did not love the guard. Winning her confidence, she makes the heroine confess to her. She takes word to the hero of the heroine's contemplated action. The hero, realizing that the heroine was sacrificing herself for him, begs her not to marry the guard as it would make things harder for him. The prisoners revolt and threaten to kill every guard and the warden. When the hero realizes that the prisoners meant to blow up the prison, he takes the dynamite, braves the machine gun fire of the guards, and destroys the bridge, cutting off the prisoners. He thus saves the life of the heroine, and of the prison officials. His bravery wins him a pardon, and he returns to the mainland with the heroine as his wife.

John Farrow wrote the story from which the plot has been taken. George Fitzmaurice has directed it, under the supervision of John Considine, Jr. Dolores Del Rio is the heroine, and Edmund Lowe the hero. Mitchell Lewis, Don Alvarado, Ralph Lewis and others are in the cast. The words are intelligible. (Silent values, good.)

"Call of the West" (AT-F&D)*(Columbia, May 10; running time, 68 min.)*

A very good program picture. Although the title leads one to believe that it is a Western melodrama, it is not such even though most of the action unfolds in the West, in a ranch, and the hero is a cowboy. It is really a romance between a cowboy and a musical comedy actress, who, her health having failed, signs up with a travelling show so as to be West, where the climate was dry. There is considerable human interest, and some melodramatic action. The melodramatic action occurs in the scenes that show the hero and other ranchers waylaying cattle rustlers and killing some of them and capturing the others, thus rescuing their cattle:

Her health having failed, the heroine is compelled to give up big time in New York and to accept an engagement on the road. The bookings take her through Texas. She is so ill that during one of the performances in a Texas small town she faints. The manager induces her to stay there to look after her health. The hero, a cowboy, had been attracted by her beauty and had been attending the performances. While leaving the theatre the heroine faints again and the hero takes her to his ranch. His mother's nursing and the rest brings back her health. The hero tells the heroine that he loves her and the heroine, who had learned to love the West, consents to marry him. Just as the wedding ceremony is being performed, the hero is informed that a large number of cattle was being driven away by cattle rustlers and leaves the ceremony unfinished to go after the cattle rustlers. The heroine is so incensed that she leaves for the East. But she soon regrets her act. The hero, however, follows her East. She is glad to see him and goes West with him.

The plot has been founded on a story by Florence Ryerson and Colin Clements. It was directed by Albert Ray well. Dorothy Revier makes a good heroine, and Matt Moore a good hero; he imitates a Southern accent successfully. The talk is intelligible.

Note: "Borrowed Love" is the contract title. But it is a substitution for the reason that "Borrowed Love" was to be the stage play by Bibe Dudley, whereas the finished product is by Florence Ryerson and Colin Clements.

"Midnight Mystery" (100% T-F&D)*(Radio Pictures, June 1; running time, 71 minutes)*

A fair program mystery melodrama. It is a story in which a practical joke turns into a reality. The hero, a millionaire, invites a number of his friends to a party in his isolated castle on a lonely island. A storm is raging outside and in order to make the heroine show whether she loved him or not he concocts a fake fight with one of the guests, a popular musician and a ladies' man. The other guests, thinking that the fight was genuine, separate them. Shortly afterwards the musician goes out of the house and the hero follows him. A report is heard and the hero returns with a gun in his hand; he tells the guests that he had just shot and killed the musician. The heroine, who had refused to give her consent to the hero to marry him, shocked, rushes up to his room. But the hero laughs and confesses to her of the joke. She becomes so angry that she leaves him disgusted. The following morning the body of the musician is brought in, bullet-ridden. The hero is shocked and declares that he had not shot him, and that their fight had been only faked. A criminal lawyer (villain), however, laughs at the hero's declaration of innocence. Certain expressions of his make the heroine suspect the villain as the murderer. Faking sympathy for the villain, she lures him into her room. He drinks the glass of liquor the heroine had on a tray. The villain soon has queer feelings and the heroine, assuming a terrified look, informs him that he had drunk the poison she had intended for herself. The villain, feeling sure that he will be dead in a few minutes, confesses to the murder, giving as his motive the fact that the dead man had been making love to his wife. After the confession, the heroine informs him that what he had drunk was not poison but merely a sedative, intended to make him believe that it was poison so as to induce him to confess.

The plot has been founded on the play, "Hawk Island," by Howard Irving Young. George B. Seitz directed it. Betty Compson is the heroine, High Trevor the hero, and Lowell Sherman the villain. The talk is clear. (Silent values, fair.)

"Born Reckless" (AT-F&D)*(Fox, May 11; running time, 78 min.)*

Some of the action is sympathetic, but most of it is not only uninteresting but unpleasant. On the whole, it is a good melodrama for those who do not object to pictures with a crook hero, and only fair for those who object. In any event, it is a poor policy to give the heroic part to a crook. It is evident that the Fox Film Corporation intended to duplicate "Dressed to Kill," in which the same star (Edmund Lowe) appeared. But it did not succeed in doing so, for the logic is not very sound and the continuity lacks smoothness. Some of the happenings seem forced. Forced, for example, seems to be the action that shows the judge offering the hero and his gang to drop the charges against them if they would join the army and go to France to fight.

The story deals with the hero, head of a gang of robbers, who is arrested and given a choice between prosecution and enlistment in the army. He enlists. In the army he meets a young man, son of a millionaire. The young man is killed in a battle. When the war is over the hero returns and calls on the young man's sister to tell her how brave her dead brother was. One visit brings another and the hero soon feels love for her. But when he finds out that she loves another he does not go any further. He tells the heroine to call on him any time she needs him, and then leaves. He opens a high class cabaret. He is successful.

The heroine marries and in time has a child. The crooks kidnap her child and she frantically calls on the hero to help her find her son for her. The hero undertakes the task. He succeeds, but he is marked by the gangsters. He eventually is shot and killed by one of them.

The plot has been founded on the novel, "Louis Beretti," by Donald Henderson Clark. John Ford directed it. Edmund Lowe is the hero; he has done the best he could with a weak plot and with an unpleasant part. Katherine Dale Owen is the heroine. Lee Tracy, Marguerite Churchill, Warren Hymer, William Harrigan and others are in the cast. The words are intelligible. (Silent values, fair.)

"The Texan"—100% (AT-F&D)*(Paramount-Publix, May 10; running time, 79 min.)*

Fairly entertaining, but the theme is objectionable. The hero is again presented as a thieving bandit, who reforms in the end. But he does not win sympathy because of his previous actions:—

The Llano Kid (played effectively by Gary Cooper, hero), is wanted for several holdups and other misdemeanors. He stops off at a town to get his horse shod and while this is being done he goes to the town saloon, drinks and then gambles with a Spaniard, who is exceptionally lucky. During the game, he discovers that this man is cheating; they both draw guns and he kills him. He gets away after telling the blacksmith, the Sheriff of the town, who he is. After jumping a train he steals a ticket from a sleeping man (villain). He eventually becomes friendly with the villain. The two concoct a scheme whereby the villain, agent for a very wealthy Spanish woman, presents the hero as her long lost son, for whom they had been conducting a search. The hero and the villain plan to wait two months until the cattle is sold, so as to steal the gold and to leave the country. In the meanwhile the hero becomes fond of the heroine, his "cousin," who lives with them, and begins to feel pangs of conscience. But still he goes on with the plan. He accidentally finds out, through a song his "mother" sings, that the man he killed was the real son of this woman. Then he decides to drop the plan and to go on living at the estate and, for the sake of this old woman, to let her believe that he is her real son. The Sheriff, in the meantime, had traced him to the estate and goes there to take him back to Texas. The hero finally redeems himself in the eyes of the Sheriff because of his reformation and of the fact that he had foiled the villain in his scheme to rob his "mother" of the money she had received from the sale of the cattle.

One resents the fact that the hero, a thief, through villainous ways, becomes the head of an aristocratic and wealthy family, and that his "mother" is never enlightened as to the real situation. Nor is the heroine, who loves him. Situations of this sort do not strike a sympathetic chord and one is left with a resentful feeling, even though the hero reforms.

There is some good acting on the part of Gary Cooper, the hero, and Oscar Apfel, the villain; also by Fay Wray and Emma Dunn. The picture was directed by John Cromwell, from a plot based on O. Henry's "A Double-Dyed Deceiver." (Silent values, fair.)

**"Safety in Numbers" (100% T-F&D)—
with Buddy Rogers***(Paramount, June 21; running time, 78 min.)*

The youthfulness of the players, the charming love affair, and the lavishness with which it has been produced, combined with the excellent direction and acting, have made "Safety in Numbers" a good entertainment. It is partly musical comedy but mostly high comedy, in which the hero is thrown among three beautiful young women, his uncle's belief being that when a young man is in company with three young women he is less liable to fall in love with one of them than he would be if he were to keep company only with one woman. Another thought in his uncle's mind was to let him have his own way before his father's millions were turned over to him, so that when he came into possession of the money he would have tasted of life and thus the danger of his going wild might be removed. The plan is a success up to a point; but it all goes wrong because the young hero falls in love with one of the three women, (heroine.) The heroine, in order to keep faith with his uncle, decides to accept a position in Europe, hoping that time would make each forget the other. But the uncle's arrival upsets her plans, for he approves of the match when he finds out about their love for each other. The hero is joyful at the fact that he will marry the heroine without endangering his chances of getting his inheritance.

The plot has been founded on a story by George Marion, Jr., and Percy Heath. Victor Schertzinger has directed it. Buddy Rogers does good work. So does Kathryn Crawford, as the heroine. Josephine Dunn, and Carole Lombard are the other two of the trio of women. Others in the cast are, Geneva Mitchell, Roscoe Karns, Francis McDonald, Virginia Bruce, Richard Tucker, Raoul Paoli, Louise Beavers, and Lawrence Grant. The talk is clear.

righted music adds a burden upon you. But such a burden is featherweight when compared to the burden from the score charge. The seat tax is anywhere from twenty to two hundred dollars a year; whereas the score charge is anywhere from fifteen hundred to thousands of dollars a year. So if we are to devote any of our time fighting unjust charges, let us concentrate our efforts on the lead-weight—the score charge. And we can be most effective in our fight if we all advocate the elimination of the disc sound. It is the only thing that stands in the way of the elimination of the score charge.

TRIPLE-CHECKING THE RUNNING TIME OF THE TALKING PICTURES

I realize that the correct running time of talking pictures is extremely important to you; by possessing such information you are enabled to determine how many short subjects you may buy so as to make your show the required length. For this reason I have installed a triple-checking system, so that even typographical errors may be avoided. If I review a picture in a projection room, in addition to my taking down the running time, I request the operator to take it down, too. I also obtain the length of the feature from the distribution department; as the speed is always the same, the running time obtained by dividing the length of the feature by 90, the number of feet running through the projector in one minute, always corresponds with the running time in the theatre or in the projection room. If I review it in a theatre, in addition to my noting the running time myself, I call up the theatre and obtain it from them, too. I also obtain the footage from the distributor, thus triple-checking myself.

Even with these precautions, exhibitors in states where censorship exists will at times find that the running time given in HARRISON'S REPORTS does not correspond with the running time of the film sound print, for in some films the censors make eliminations. So it would be well if exhibitors that have theatres in such states should obtain the correct time from the exchanges; they should have no trouble in getting it, because the running time of a feature is information they are entitled to.

A few typographical errors that have occurred in the running time of some pictures since January 1 have been checked up and the corrections have been put in the Index, in the title of the picture. So this time you had better look up the Index for the correct running time of the pictures that have been reviewed in HARRISON'S REPORTS up to the date of the last issue.

The realization of how important is the correct running time of talking pictures to an exhibitor has induced me to give the running time also of the short subjects. So beginning with the next issue of the Blue Section, which will be printed the first week in July, I shall make an effort to obtain such information from the distributors and print it in the release schedules of such subjects.

I have said, "I shall make an effort to obtain such information." Few exhibitors realize how trying it is to obtain from the distributors information about their release schedules, even though most of them are willing to cooperate and do cooperate with this paper. There are many factors that make

the obtaining of such information a trying task. There are times when the person in charge is unable to furnish the information because of the fact that he has not yet received it from the coast. When he is absent from the city, it is difficult to obtain it from others.

If the producer-distributors could realize the benefit they get out of this Index, they would do all there is in their power to make it easy for me to get this information. The subscribers of HARRISON'S REPORTS and other exhibitors would have been compelled to write to them for this information and would have caused them much labor in answering the letters had it not been for this Index. Unfortunately not all of them realize this. Some do, but because of the hate they feel towards this publication for exposing their injustices and for telling the truth about pictures, they refuse to give the information. I am thus compelled to get it from other sources. There is always a way of getting it. To this day the General Manager of Warner Bros. has not yet rescinded his order forbidding his employees from giving to this paper any information about their short subjects. For this reason it is impossible for me to tell you, and for you to learn, whether a particular Warner Bros. short has played in your neighborhood a year ago or not. Warner Bros. are so rich that it seems as if he feels it is immaterial to him how much you may lose by his withholding such information. He is an anachronism.

MAKE YOUR BUYING PLANS NOW AND STICK TO THEM

The distributors are holding their annual sales conventions, the purpose of which is to outline the product to the salesforces, to instill enthusiasm in them and to urge them to greater efforts at sales.

As in other years, they will come to you with tales of "wonderful" product, so wonderful that you will have to open an account also in another bank, because the vaults of the bank you are now doing business with will not be able to hold your profits.

Lay your plans now as to what you are going to do; for if you have no plans, the salesmen may carry you away with their oratory, making you buy more product than you need, and paying prices that will turn your books red.

HARRISON'S REPORTS will say to you this: Do not rush to buy product; if you do, you will be buying your pictures during a bull market. Do not buy many pictures; you will have time to buy more later on. You may want to shut down during the summer; if you are loaded up with pictures, you will either be paying for many of them during the summer and laying them on the shelf, or refuse to pay for them, in which case you may have lawsuits on your hands. I would suggest, in fact, that you shut down during this July and August, for it is my belief that, on account of the prevailing depression, your losses will be much lighter if you were to shut down than they would be if you were to keep open. By shutting down for two months, you will have a chance to redecorate your theatre; you will get a rest and you will give your customers a rest, too, so that, when you re-open your doors next September, they will feel hungrier for pictures.

HARRISON'S REPORTS

Vol. XII

SATURDAY, MAY 24, 1930

No. 21

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THE MEANING OF THE SOUND SYMBOLS

(AT) means all talk, or 100% talk; (PT), part talk; (F), that the sound is recorded on the film; (D), that the sound is recorded on the disc; (F&D), that the sound has been recorded on both film and disc; (N), that there is no silent version. Thus (ATF&DN) means that the picture is 100% dialogue, that the sound has been recorded on both film and disc, and that there is no silent version. When a picture is marked (F&D), the sound was originally recorded on the film and afterwards transferred to the disc by re-recording.

FEATURE PICTURE RELEASE SCHEDULES

Columbia Features
Sound and Silent

Ladies of Leisure (AT-F&D)—B. Stanwyck....Apr. 5
Around the Corner (AT-F&D)—Sidney-Murray....Apr. 25
Soldiers and Women (AT-F&D)—Pringle....Apr. 30
Call of the West (AT-F&D) (reset)—Revier...May 10
Temptation (AT-F&D)—Lois Wilson.....June 5
Sisters (AT-F&D)—O'Neil-O'DayNot set
(End of 1929-1930 season)

Silent

Broadway Scandals—O'NeilDec. 27
Flight—Holt-LeeJan. 3
Wall Street—Ince-PringleJan. 21
Song of Love—Belle BakerFeb. 13
Mexicali Rose (reset)—Stanwyck.....Feb. 27
Murder on the Roof (reset)—Revier.....Mar. 27
Personality (reset)—Starr-ArthurApr. 7
Melody Man (Reset)—Wm. Collier, Jr.....Apr. 25
Vengeance (reset)—Holt-RevierApr. 29

First National Features
Sound

588 Back Pay (AT-D)—C. Griffith (reset)June 1
563 Sweethearts and Wives (AT-D)—Dove.....June 15
596 Bride of the Regiment (AT-D)—Segal.....June 22
570 Sweet Mama (AT-D)—Alice White.....July 6
582 Dawn Patrol (AT-D)—R. Barthelmess.....July 20

Silent Features and Their Exhibition Values

566 The Love Racket—Feb. 17.....1,100,000B
573 Wedding Rings—Mar. 91,000,000B
595 Footlights and Fools—Mar. 23.....Road Show
481 Lillies of the Field—Mar. 30.....Not Set
569 Playing Around—Apr. 6.....Not Set
591 Paris—Apr. 13Road Show
572 Loose Ankles—Apr. 20.....1,000,000B
561 The Other Tomorrow—not set.....1,300,000B
594 No, No, Nanette—not set.....Road Show
565 Strictly Modern—Sept. 8.....1,100,000B
592 Son of the Gods—not set.....Road Show
579 Murder Will Out—Mulhall.....No silent version
588 Back Pay—not setSpecial
585 Show Girl in Hollywood—White....No silent version
567 The Flirting Widow—not set.....1,100,000B
593 Song of the Flame—Claire.....No silent version

Fox Features Sound

- 140 Crazy That Way (Mad Musician) (AT-F&D).....Mar. 30
147 The Three Sisters (AT-F&D)—MacKenna..Apr. 6
145 Temple Tower (Bells of Toledo) (AT-F&D)
K. MacKenna-Marceline DayApr. 13
132 Double Crossr'ds (Morals) (AT-F&D) Ames..Apr. 20
124 The Arizona Kid (Cisco Kid) (AT-F&D)....Apr. 27
104 Movietone Follies of 1930 (AT-F&D).....May 4
139 Born Reckless (It Might Have Happened)
(Louis Beretti) (AT-F&D)May 11
123 On the Level (Well Dressed Man) (AT-
F&D)May 18
144 Not Damaged (Solid Gold Article) (AT-
F&D)May 25
106 Women Everywhere (Hells Bells) (AT-
F&D)June 1
113 So This is London (AT-F&D)—Rogers-Rich. June 8
134 Rough Romance (The Girl Who Wasn't
Wanted) (A Holy Terror) (AT-F&D)—
O'Brien-ChandlerJune 15
105 Cheer Up and Smile (Alone With You) (AT-
F&D)—Dixie Lee-Arthur Lake-Baclanova. June 22
110 Good Intentions (Fatal Wedding) (AT-F&D)
Edmund LoweJune 29
143 Road House (Power House) (AT-F&D)....July 6
133 One Mad Kiss (Budapest) (AT-F&D).....July 13

Silent

(The Fox Film Corporation does not set release dates on its silent versions; it releases them as the prints reach the exchanges. But Harrison's Reports gives, for the convenience of its subscribers, the sound release dates.)

- 163 Lucky Star—Janet Gaynor & Charles Farrell. Aug. 18
178 Salute—Geo. O'BrienSept. 1
120 Four DevilsSept. 15
127 Girl From HavanaSept. 22
137 Big TimeOct. 6
125 The RiverOct. 6
114 Frozen JusticeOct. 13
169 In Old ArizonaNov. 10
136 Romance of Rio GrandeNov. 17
171 Thru Different EyesNov. 24
129 ChristinaDec. 15
122 Lone Star RangerJan. 5
118 The Sky HawkJan. 26
128 City GirlFeb. 16
147 Three SistersApr. 6

Metro-Goldwyn-Mayer Features Sound and Silent

- 7 Montana Moon (Montana) (AT-F&D).....Mar. 29
21 Redemption (AT-F&D)—John GilbertApr. 5
38 This Mad World (Inhuman Ground) (AT-
F&D) (reset)—Johnson-RathboneApr. 12
925 The Divorcee (AT-F&D) (reset).....Apr. 19
31 Children of Pleasure (The Song Writer)
(AT-F&D) (reset)—L. Gray.....Apr. 26
29 Strictly Unconventional (The Circle) (AT-
F&D) (reset)—C. D. Owen.....May 3
50 The Rogue Song (AT-F&D)—Tibbett.....May 10
18 Caught Short (AT-F&D)—Dressler-Moran..May 10
12 In Gay Madrid (AT-F&D)—Novarro.....May 17
24 The Lady of Scandal (AT-F&D) Chatterton. May 24
922 The Florodora Girl (AT-F&D)—Davies....May 31
32 The Sea Bat (AT-F&D)—Bickford.....June 7
23 The Richest Man in the World (AT-F&D)....June 14
19 The Big House (AT-F&D)—W. Beery.....June 21
3 Easy Going (Tent.) (AT-F&D)—Haines....June 28

Paramount Features Sound

- 2902 Young Eagles (AT-F&D)—Chas. Rogers...Apr. 5
2996 The Benson Murder Case (AT-F&DN)....Apr. 12
2959 The Vagabond King (AT-F&DN).....April 19
2913 The Light of Western Stars (AT-F&D)....Apr. 19
2971 Ladies Love Brutes (AT-F&D).....Apr. 26
2987 Paramount on Parade (AT-F&DN).....Apr. 26
2904 The Big Pond (AT-F&D)—M. Chevalier..May 3
2989 The Texan (AT-F&DN)—Cooper (reset). May 10
2990 Return of Fu Manchu (AT-F&DN)—Oland. May 17
2991 Young Man of Manhattan (AT-F&D).....May 17
2917 The Devil's Holiday (AT-F&D)—Carroll...May 24
2967 True to the Navy (AT-F&D)—Clara Bow...May 31
2992 The Social Lion (AT-F&D)—Jack Oakie..June 7
2919 Shadow of the Law (AT-F&D)—Powell....June 14

- 2903 Safety in Numbers (AT-F&D) (reset)....June 21
2997 With Byrd at the South Pole (Syn.F&D)....June 21
2988 The Border Legion (AT-F&D)—Arlen.....June 28
2994 Dangerous Nan McGrew (AT-F&D) (reset). July 5
2908 Civilian Clothes (Tent.Title) (AT-F&D)....July 12
2993 Sap From Syracuse (AT-F&D)—Oakie....July 19
2968 Love Among the Millionaires (Tent.Title)
(AT-F&D)—Clara BowJuly 26
2920 For the Defense (Tent.Title) (AT-F&D)....July 26

Silent

- 2906 Seven Days Leave (Medals)—Cooper.....Jan. 25
2912 Burning Up—Richard ArlenFeb. 1
2918 Street of Chance—Wm. PowellFeb. 8
2915 Dangerous Paradise—Nancy Carroll.....Feb. 22
2923 Slightly Scarlet—Evelyn BrentFeb. 22
2907 Only the Brave—Gary Cooper.....March 8
2984 Sarah and Son—Ruth Chatterton.....March 22
2913 Light of the Western Stars.....April 19

Pathe Features Sound

- 1109 Swing High (AT-F&D)May 18
1103 Night Work (AT-F&D)June 3
1110 Holiday (AT-F&D)June 3
Pardon My Gun (AT-F&D)June 4
0129 Painted Desert (AT-F&D)Aug. 1
0113 Greenwich Village Follies.....(Withdrawn)

Silent

- 0115 RacketeerJan. 26
0207 Her Private Affair—Ann Harding.....Feb. 2
0217 Officer O'Brien—William Boyd.....Mar. 2
0215 Grand Parade—Helen Twelvetrees.No silent version

Radio Pictures Features Sound

- 0402 Alias French Gertie (AT-F&DN)Apr. 20
0504 The Runaway Bride (AT-F&D)—Astor....May 4
0106 The Cuckoos (Radio Revels) (AT-F&DN). May 4
0506 He Knew Women (AT-F&DN)—Sherman. May 18
0206 Midnight Mystery (Hawk Island) (AT-F&D)
(reset) Betty Compson.....June 1
0507 The Fall Guy (AT-F&D)—Mulhall.....June 15

Silent

- 0302 Lovin' The Ladies—Richard DixApr. 6

Sono Art-World Wide Features Sound and Silent

- Hello Sister (AT-F&D)—Hughes-Borden.....Feb. 1
What A Man! (AT-F&D)—Denny-Seegar.....April
Fighting for the Fatherland (S).....April
Cock O' The Walk (AT-F&D)—Schildkraut.....May
The Dude Wrangler (AT-F&D)—Basquette.....June
The Big Fight (AT-F&D)—G. Williams.....August
Reno (AT-F&D)—Ruth RolandSeptember
Once a Gentleman (AT-F&D)—Wilson, Bushman. Aug. 1

Tiffany Features Sound and Silent

- Mamba (AT-D)—Hersholt-Forbes-Boardman...Mar. 17
The Swell Head (Cyclone Hickey) (AT-F&D) Mar. 24
High Treason (AT-F&D)—British CastMar. 31
Sunny Skies (AT-F&D)—Benny Rubin.....May 12
Border Romance (AT-F&D) (reset)—Armida...May 18
Hot Curves (AT-F&D) (reset)—Rubin-Kelton. June 1
Medicine Man (AT-F&D) (reset) Benny-Bronson. June 15
Under Montana Skies (AT-F&D) (reset).....June 23
Journey's End (AT-F&D) (reset)Not set

United Artists Features Sound and Silent

- Hell Harbor (AT-F)—Lupe Velez.....Mar. 22
The Bad One (AT-F)—Del Rio-LoweApr. 12
One Romantic Night (The Swan) (AT-F)—Gish. May 3
What a Widow! (AT-F) (reset)—Swanson.....July 5
Raffles (AT-F)—Ronald ColmanJuly 26
Lottery Bride (Bride 66) (AT-F).....Aug. 16

Universal Features Sound and Silent

- A5806 The Fighting Legion (PT-F&D).....Apr. 6
B2003 Captain of the Guard (AT-F&D)—Boles..Apr. 20
A5810 Roaring Ranch (Howdy Cowboy) (AT-F&D)
—Hoot GibsonApr. 27

A5823 Mountain Justice (PT-F&D)—Maynard..May 18
 B2002 Czar of Broadway (AT-F&D)—Star.....May 25
 B2004 White Hell of Pitz Palu (AT-F&D) Star..June 1
 A5824 Trigger Tricks (AT-F&D)—Gibson.....June 1
 A5819 Young Desire (AT-F&D) (reset)—Nolan..June 8
 A5815 What Men Want (AT-F&D) (reset) Star..June 15
 A5789 The Storm (AT-F&D) (reset)—Star.....June 22
 A5793 Sons of the Saddle (AT-F&D) Maynard..June 29
 A5791 Spurs (AT-F&D)—GibsonJuly 2
 A5800 Song of the Caballero (AT-F&D) Maynard..July 16
 A5804 Concentratin' Kid (AT-F&D)—Gibson....July 30

Warner Bros. Features Sound

259 Song of the West (AT-D)—Segal-Boles....Mar. 15
 260 Under the Texas Moon (ATD) (All Color)..April 1
 277 Those Who Dance (ATD)—All star.....April 19
 285 The Second Floor Mystery (ATD)—All star..April 26
 262 Hold Everything (ATD) (All Color).....May 1
 288 The Man Hunter (ATD)—Rin-Tin-Tin....May 3
 284 Dumbells in Ermine (ATD)—All star.....May 10
 255 The Man from Blankley's (ATD) Barrymore..May 24
 253 Mammy (ATD) (Part Color)—Al Jolson..May 31
 289 Rough Waters (ATD)—Rin-Tin-TinJune 7
 280 Courage (ATD)—All starJune 7
 261 The Golden Dawn (ATD) (All Color).....June 14
 286 Sweet Kitty Bellair (ATD)Not set
 265 Recaptured Love (Fame) (ATD).....Not set

Silent

269 Disraeli—Geo. Arliss.....Feb. 22
 273 The Sap—Edw. W. Horton.....Feb. 8
 268 So Long Letty—C. Greenwood.....April 5
 279 The Aviator—E. HortonApril 12
 263 Tiger Rose—L. Velez-M. Blue.....April 19
 278 Second Choice—D. Costello.....April 26
 254 General Crack—J. BarrymoreApril 26
 281 Wide Open—E. E. Horton.....May 5
 276 She Couldn't Say No—W. Lightner.....May 10
 283 The Sacred Flame—P. Frederick...No silent version

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

12 Snapshots (AT-F&D)Jan. 15
 13 Snapshots (AT-F&D)Jan. 29
 Spook Easy—Krazy Kat (AT-F&D).....Jan. 30
 Steamboat Willie—Mickey Mouse (AT-F&D)..Jan. 31
 14 Snapshots (AT-F&D)Feb. 12
 Autumn—Disney Silly Symphony (AT-F&D)..Feb. 13
 Galloping Gaucho—Mickey Mouse (AT-F&D)..Feb. 14
 22 Radiator—Victor Gem (AT-F&D).....Feb. 26
 15 Snapshots (AT-F&D)Feb. 26
 Slow Beau—Krazy Kat (AT-F&D).....Feb. 27
 Plane Crazy—Mickey Mouse (AT-F&D).....Feb. 28
 16 Snapshots (AT-F&D)Mar. 12
 23 Marionettes—Victor Gem (AT-F&D).....Mar. 12
 Cannibal Capers—Disney (AT-F&D).....Mar. 13
 Barn Dance—Mickey Dance (AT-F&D).....Mar. 14
 17 Snapshots (AT-F&D)Mar. 26
 24 Spike Speaks—Victor Gem (AT-F&D).....Mar. 26
 Desert Sunk—Krazy Kat (AT-F&D) (re.)..Mar. 27
 Opry House—Mickey Mouse (AT-F&D).....Mar. 28
 25 Hawaiians—Victor Gem (AT-F&D)Apr. 9
 18 Snapshots (AT-F&D)Apr. 9
 Untitled—Disney (AT-F&D)Apr. 10
 9 Night—Disney (AT-F&D)Apr. 10
 When the Cat's Away—Mickey (AT-F&D)...Apr. 11
 26 Stage Door Knights—Victor (AT-F&D).....Apr. 23
 19 Snapshots (AT-F&D)Apr. 23
 An Old Flame—Krazy Kat (AT-F&D).....Apr. 24
 Barnyard Battle—Mickey (AT-F&D).....Apr. 25
 20 Snapshots (AT-F&D)May 7
 10 Frolicking Fish—Disney (AT-F&D).....May 8
 21 Snapshots (AT-F&D)May 21
 11 Alaskan Knights—Krazy Kat (AT-F&D)....May 22
 22 Snapshots (AT-F&D)June 4
 11 Not Yet Titled—Disney (AT-F&D).....June 5
 23 Snapshots (AT-F&D)June 18
 12 Jazz Rhythm—Krazy Kat (AT-F&D)June 19
 24 Snapshots (AT-F&D)July 2
 12 Not Yet Titled—Disney (AT-F&D).....July 3
 25 Snapshots (AT-F&D)July 16
 13 Not Yet Titled—Krazy Kat (AT-F&D).....July 17
 26 Snapshots (AT-F&D)July 30
 13 Not Yet Titled—Disney (AT-F&D).....July 31

Educational—One Reel

Roman Punch—Terry-Toon (S-F&D)Apr. 20
 1590 Hot Turkey—Terry-Toons (S-F&D)May 4
 1591 Hawaiian Pineapples—T.-Toons (S-F&D)..May 18
 1592 Swiss Cheese—Terry-Toons (S-F&D).....June 1
 1593 Codfish Balls—Terry-Toons (S-F&D).....June 15

Educational—Two Reels

Bitter Friends—Tuxedo (AT-F&D)Apr. 27
 1381 Radio Kisses—M. Sennett (AT-F&D).....May 4
 2619 Hail the Princess—J. White (AT-F&D)....May 11
 1442 Peace and Harmony—Mermaid (AT-F&D)..May 18
 1382 Fat Wives for Thin—M. Sennett (AT-F&D)..May 25
 1352 Good Morning Sheriff—Hamilt. (AT-F&D)..May 25
 1383 Campus Crushes (Chisellers)—M. Sennett (AT-F&D)June 15
 1885 French Kisses—Tuxedo (AT-F&D)June 15
 1443 How's My Baby—Mermaid (AT-F&D).....June 22
 1353 Honk Your Horn—L. Hamilton (AT-F&D)..June 29

Metro-Goldwyn-Mayer—Two Reels

101 Walter C. Kelly (AT-F&D—Act).....Jan. 4
 244 Night Owls (AT-F&D—L-H Comedy).....Jan. 4
 102 Van & Schenck (AT-F&D—Act).....Jan. 11
 103 Clyde Doerr (AT-F&D—Act).....Jan. 18
 9 Pirates (AT-F&D—Revue color)Feb. 15
 235 Whispering Whoopee (AT-F&D—Chase comedy)Mar. 8
 10 Kiddies Revue (AT-F&D)—Revue color....Mar. 15
 246 The Brats (AT-F&D—L-H Comedy).....Mar. 22
 226 The Big Kick (AT-F&D—Langdon comedy)..Mar. 29
 256 When the Wind Blows (AT-F&D—Gang comedy)Apr. 5
 11 Baby Follies (AT-F&D—Revue color).....Apr. 12
 236 All Teed Up (AT-F&D—Chase comedy)....Apr. 19
 247 Below Zero (AT-F&D—L-H comedy).....Apr. 26
 227 The Shrimp (AT-F&D)—Langdon comedy..May 3
 12 The Clock Shop (AT-F&D—Revue color)...May 10
 257 Bear Shooters (AT-F&D—Gang comedy)...May 17
 237 50 Million Husbands (AT-F&D—Comedy)...May 24
 248 Hay Wire (AT-F&D—L-H Comedy).....May 31
 228 The King (AT-F&D—Langdon comedy)....June 14
 258 A Tough Winter (AT-F&D—Gang comedy)..June 21
 238 Fast Work (AT-F&D—Chase comedy).....June 28

Paramount—One Reel

The Ballet Class (AT-F&D)—ActMay 31
 In The Good Old Summer Time (AT-F&D)....June 7
 The Tide Rises (AT-F&D)—ActJune 14
 The Rube (AT-F&D)—ActJune 21
 Toys (AT-F&D)—ActJune 28
 A Chinatown Fantasy (AT-F&D)—ActJuly 5
 The Sunset Hunter (AT-F&D)—ActJuly 12
 The Dresden Dolls (AT-F&D)—Act.....July 26

Paramount—Two Reels

Desperate Sam (AT-F&D)—ComedyMar. 29
There will be no other two reel releases this (the 1929-30) season. The next two reel subjects will be released in August for the 1930-1931 season.

Pathe—One Reel

10 Grantland Rice Sportlights (AT-F&DN)....May 18
 10 Topics of the Day (AT-F&DN).....May 18
 21 Audio Review (AT-F&DN)May 18
 11 Esop's Fables (AT-F&D—Sound and Sil.)...May 25
 22 Audio Review (AT-F&DN)May 25
 11 Grantland Rice Sportlights (AT-F&DN)...June 1
 11 Topics of the Day (AT-F&DN)June 1
 23 Audio Review (AT-F&DN)June 1
 12 Esop's Fables (AT-F&D—Sound & Silent)...June 8
 24 Audio Review (AT-F&DN)June 8
 12 Grantland Rice Sportlights (AT-F&DN)....June 15
 12 Topics of the Day (AT-F&DN)June 15
 25 Audio Review (AT-F&DN)June 15
 13 Esop's Fables (AT-F&D—Sound & Silent)...June 22
 26 Audio Review (AT-F&D)June 22
 13 Grantland Rice Sportlights (AT-F&DN)....June 29
 13 Topics of the Day (AT-F&DN).....June 29
 27 Audio Review (AT-F&DN)June 29

Pathe—Two Reels

Chills and Fever—Carr-KnappApr. 27
 0575 Pick 'Em Young (AT-F&D)—Melody.....May 4
 0535 Rich Uncles (AT-F&D)—Checker.....May 11
 0546 Red Heads (AT-F&D)—FollyMay 18
 0536 Not Yet Titled (AT-F&D)—Checker.....May 25
 0576 Not Yet Titled (AT-F&D)—Melody.....June 1
 0508 Not Yet Titled (AT-F&D)—Le Maire.....June 8

Radio—One Reel

0912 The Guest (AT-F&D)—Connelly May 25
0906 Palooka Flying School (AT-F&D)..... June 22
0913 Good Time Kenneth (AT-F&D) July 20

Radio—Two Reels

0607 The Sleeping Cutie (AT-F&D)—Record.... Jan. 5
0808 Gunboat Ginsburg (AT-F&D)—RCA..... Jan. 12
0608 Lost and Floundered (AT-F&D)—Record ... Jan. 19
0705 Mickey's Champs (AT-F&D)—McGuire... Feb. 2
0609 Old Vamps for New (AT-F&D)—Record... Feb. 2
0807 Old Bill's Christmas (AT-F&D)—RCA.... Feb. 9
0610 The Setting Sun (AT-F&D)—Record..... Feb. 16
0707 Mickey's Master Mind (AT-F&D)..... Mar. 2
0611 The Dear Slayer (AT-F&D)—Record..... Mar. 2
0813 Campus Sweethearts (AT-F&D)—RCA ... Mar. 9
0612 Cash and Carry (AT-F&D)—Record..... Mar. 16
0708 Mickey's Luck (AT-F&D)—McGuire..... Mar. 30
0613 Land of the Sky Blue Daughters (AT-F&D)..... Mar. 30
0810 General Ginsburg (AT-F&D)—RCA Apr. 13
0606 Eventually But Not Now (AT-F&D)..... Apr. 13
0709 Mickey's Whirlwind (AT-F&D)—McGuire... Apr. 27
0805 Hot Bridge (AT-F&D)—RCA May 11
0710 Mickey's Warrior (AT-F&D)—McGuire... May 25
0809 Barnum Was Wrong (AT-F&D)—RCA..... June 4
0711 Mickey the Romeo (AT-F&D)—McGuire... June 22
0811 Off to Peoria (AT-F&D)—RCA..... July 13
0712 Mickey's Merry Men (AT-F&D)—McGuire... July 20
0812 Who's Got the Body (AT-F&D)—RCA..... Aug. 3
0713 Mickey's Winners (AT-F&D)—McGuire... Aug. 17

Tiffany—One Reel

4 Voice of Hollywood (AT-F&D)..... Jan. 28
5 Voice of Hollywood (AT-F&D)..... Feb. 5
6 Voice of Hollywood (AT-F&D)..... Feb. 21
7 Voice of Hollywood (AT-F&D) approx..... Mar. 7
8 Voice of Hollywood (AT-F&D) approx..... Mar. 21
9 Voice of Hollywood (AT-F&D) approx..... Apr. 4
10 Voice of Hollywood (AT-F&D) approx..... Apr. 18
11 Voice of Hollywood (AT-F&D) approx..... May 2
Dancing Bear (AT-D) Color Symphony..... May 5
12 Voice of Hollywood (AT-F&D) approx..... May 16
Chinese Flower Boat (AT-D) Symphony..... May 19
13 Voice of Hollywood (AT-F&D) approx..... May 30
Persian Nights (AT-D) Color Symphony.... June 1

United Artists—One Reel

Overture of 1812 (1812) (SF) (reset)..... Oct. 5
Irish Fantasy (Irish Rhapsody) (AT-F) (reset)..... Dec. 14
Glorious Vamps (AT-F)—L. Velez..... Jan. 25
The Wizard's Apprentice (The Sorcerer's Appren-
tice) (AT-F) (reset) Apr. 20
Second Hungarian Rhapsody (AT-F) May 20

Universal—One Reel

Milky Way—Charlie Puffy (reissue)..... Mar. 10
Bowery Bimboes (S-F&D)—Oswald Mar. 22
Restless Rest—N. Edwards (reissue) Mar. 24
Tramping Tramps (S-F&D)—Oswald Mar. 31
Speak Easy—C. Puffy (reissue) Apr. 7
Hash Shop (S-F&D)—Oswald Apr. 14
Marry When Young—Roach-Edwards (reissue) .. Apr. 21
Prison Panic (S-F&D)—Oswald Apr. 28
The Greenhorn—C. Puffy (Reissue)..... May 5
Under the White Robe—N. Edwards (reissue) .. May 12
Hot for Hollywood (S-F&D)—Oswald..... May 19
Hell's Heels (S-F&D)—Oswald..... May 26
Anthony and Cleopatra—(Reissue) June 2
My Pal Paul (S-F&D)—Oswald..... June 9
Columbus and Isabella—(Reissue)..... June 16
Not So Quiet (S-F&D)—Oswald..... June 23
Benjamin Franklin—(Reissue) June 30
Not Yet Titled (S-F&D)—Oswald..... July 7
Should Poker Players Marry—(Reissue)..... July 14

Universal—Two Reels

French Leave—Sid Saylor..... Mar. 19
The Danger Claim—Bobbie Nelson Mar. 22
Neighbors (AT-F&D)—Sunny Jim..... Mar. 26
Dynamite's Daughter—Sedgwick (reissue) Mar. 29
Chinese Blues (AT-F&D) Sporting Youth Mar. 31
Some Show—Arthur Lake—U. Comedy Apr. 2
Law In the Saddle—Ted Carson Apr. 5
Fellow Students—Star-U. Comedy Apr. 9
The Pronto Kid—E. Dobb (reissue)..... Apr. 12
Halloween (AT-F&D)—Sporting Youth Apr. 14
Foul Ball—Saylor-U. Comedy Apr. 16
Six Gun Justice—Bobbie Nelson Apr. 19
Much Again (AT-F&D)—Sunny Jim Apr. 23
The Fighting Schoolmarm—Sedgwick (reissue) .. Apr. 26
Schoolmates (AT-F&D)—Sporting Youth Apr. 30
Crooked Trails—Ted Carson May 3
Step Right Up—Sid Saylor May 7
The Loser Wins—B. Sullivan (reissue)..... May 10
His Bachelor Daddies (AT-F&D)—Sunny Jim... May 14
Alias the Bandit—Bobbie Nelson..... May 17
Peekaboo—Arthur Lake May 21
Wild West Wallop—Edmund Cobb (reissue).... May 24
Sid's Long Count—Sid Saylor..... May 28
Wolf's Fangs—Ted Carson May 31
She's a He (AT-F&D)—Sunny Jim..... June 4
The Best Man—J. Sedgwick (reissue)..... June 7
Her Bashful Beau—Arthur Lake June 11
The Battling Kid—Bobbie Nelson..... June 14
All Wet—Sid Saylor June 18
Loaded Dice—Edmund Cobb (reissue) June 21
Brother for Sale (AT-F&D)—Sunny Jim..... June 25
Red Coat's Romance—Ted Carson..... June 28

NEW YORK RELEASE DATES OF ALL THE NEWSWEEKLIES

Universal News (Sound and Silent)

39 Wednesday .. May 14
40 Saturday ... May 17
41 Wednesday .. May 21
42 Saturday ... May 24
43 Wednesday ... May 28
44 Saturday May 31
45 Wednesday ... June 4
46 Saturday June 7
47 Wednesday ... June 11
48 Saturday June 14
49 Wednesday ... June 18
50 Saturday June 21
51 Wednesday ... June 25
52 Saturday June 28

Kinograms (Silent)

5606 Wednesday.. May 21
5607 Saturday .. May 24
5608 Wednesday .. May 28
5609 Saturday ... May 31
5610 Wednesday .. June 4
5611 Saturday ... June 7
5612 Wednesday .. June 11
5613 Saturday ... June 14
5614 Wednesday .. June 18
5615 Saturday ... June 21
5616 Wednesday .. June 25
5617 Saturday ... June 28

Fox News (Silent)

67 Wednesday .. May 14
68 Saturday May 17
69 Wednesday .. May 21
70 Saturday May 24
71 Wednesday ... May 28
72 Saturday May 31
73 Wednesday ... June 4
74 Saturday June 7
75 Wednesday ... June 11
76 Saturday June 14
77 Wednesday ... June 18
78 Saturday June 21
79 Wednesday ... June 25
80 Saturday June 28

MGM—Internat'l (Silent)

80 Saturday May 17
82 Saturday May 24
83 Wednesday ... May 28
84 Saturday May 31
85 Wednesday ... June 4
86 Saturday June 7
87 Wednesday ... June 11
88 Saturday June 14
89 Wednesday ... June 18
90 Saturday June 21
91 Wednesday ... June 25
92 Saturday June 28

Paramount News (Silent)

85 Saturday May 24
87 Saturday May 31
89 Saturday June 7
91 Saturday June 14
93 Saturday June 21
95 Saturday June 28

Pathe News (Sound and Silent)

37 Saturday Apr. 26
38 Wednesday .. Apr. 30
39 Saturday May 3
40 Wednesday .. May 7
41 Saturday May 10
42 Wednesday .. May 14
43 Saturday May 17
44 Wednesday .. May 21
45 Saturday May 24
46 Wednesday .. May 28
47 Saturday May 31
48 Wednesday ... June 4
49 Saturday June 7
50 Wednesday ... June 11
51 Saturday June 14
52 Wednesday ... June 18
53 Saturday June 21
54 Wednesday ... June 25
55 Saturday June 28

Paramount News (Sound)

85 Saturday May 24
86 Wednesday ... May 28
87 Saturday May 31
88 Wednesday ... June 4
89 Saturday June 7
90 Wednesday ... June 11
91 Saturday June 14
92 Wednesday ... June 18
93 Saturday June 21
94 Wednesday ... June 25
95 Saturday June 28

Fox News (Sound)

69 & 70..... Sat., May 24
71 & 72..... Sat., May 31
73 & 74..... Sat., June 7
75 & 76..... Sat., June 14
77 & 78..... Sat., June 21
79 & 80..... Sat., June 28

Metrotone News (Sound)

268 & 269... Sat., May 24
270 & 271... Sat., May 31
272 & 273... Sat., June 7
274 & 275... Sat., June 14
276 & 277... Sat., June 21
278 & 279... Sat., June 28

HARRISON'S REPORTS

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1440 BROADWAY
New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XII

SATURDAY, MAY 31, 1930

No. 22

A TIMELY WARNING

Under the heading, "Booking Disasters," The New York State Exhibitor prints the following editorial:

"Business conditions throughout the country grow increasingly bad. Receipts fall off. Even admission prices in Class A houses are being cut.

"In the Philadelphia territory alone 42 theatres have closed since January 1 until May 5. Rough calculations with average prices for features represent this loss at \$12,000 weekly. Adding shorts, the total mounts nearly to \$20,000 weekly mark in rentals lost.

"In New York, the situation is even more pronounced; more serious than last year.

"There was a time in the past when bookings were made on a basis of confidence. Exhibitors paid top prices, expecting an adjustment when results proved that these figures were too high.

"Now the situation is exactly opposite. One exchange manager recently received a two-page telegram in which he was advised that if any adjustments were requested to be approved by the home office they would be accepted as evidence that the manager was not competent to conduct the exchange. Wording was diplomatic, but essence of the telegram was as above.

"Truthfully, it places the branch managers, who know their territories, much in the same position as office boys.

"Sales managers, spurred on by the bankers in control of the film companies, are sacrificing more than they can gain. While they show no adjustments on their balance sheets, likewise they have no rentals from houses which might have remained open if a more sensible brand of business policy were shown. Too, if adjustments are not forthcoming, more theatres will close.

"There is no time like the present, when generous treatment should be afforded exhibitors. Coming out of the sound crash, they need assistance.

"Now, however, conditions are more drastic than ever.

"Nothing but failure is the inevitable result.

"Wall Street must wake up.

"Else a Coxey's Army of exhibitors may become a possibility."

HARRISON'S REPORTS warns you to be more careful with the prices you pay and with the verbal agreements you enter into with the exchange representatives. Under no circumstances should you put your signature on the application blanks, agreeing to pay prices you know you cannot pay, with the understanding (verbal, of course), that you will get an adjustment if the prices prove too high. Ask the salesman to put on the contract smaller prices than those you are willing to pay with the

understanding (verbal, of course), that you will pay him more if your receipts justify it, and see how far you can go. Why couldn't the thing work both ways? But it will not! The salesman will not grant you a privilege he asks of you.

Most of the litigation has arisen from the taking of the salesman's word about adjustments. In some cases, the branch manager lived up to the verbal understanding between salesman and exhibitor, but in most cases he did not, because the Home Office refused to grant adjustments, with the result that the exhibitor, either played out the contracts and went broke, or refused to play them, in which case he was either dragged before the arbitration board or was sued, or held over film and was threatened by the Copyright Protection Bureau with a humiliating exposure and a suit unless he settled. All these troubles could have been avoided if the exhibitor had used common sense in buying his film.

Because of the fact that the value of pictures is an unknown quantity until they are played, most of you are tempted to overpay with the hope that the pictures, which are painted to you by the distributor in the brightest of colors, will draw more this time than they did at other times. Learn to discipline yourself; obey the dictates of common sense, and you will seldom go wrong.

If you have ever needed the use of your common sense, you need it now. This is no time for mistakes, for a mistake now means your probable extinction.

BEWARE OF GLIB TONGUES

The May Bulletin of Associated Theatre Owners of Indiana, which is the recognized organization of exhibitors in that zone, contains the following item under the heading, "BUSINESS CONDITIONS":

"The depression which all of us have been experiencing is general throughout the country at this time. A careful check-up of 200 of the most important cities in the United States reveals the following conditions prevailing at this moment: Good conditions in 3% of these cities; Fair conditions in 12%; and poor conditions in 85%. Slight increases in the Upward Trend for business are noted in more cities this month than previously BUT ALL CITIES IN INDIANA, KENTUCKY, OHIO AND ILLINOIS ARE STILL LISTED AS POOR.

"The April report of the Indiana University of Business Research shows Indiana 14.2 per cent below normal. This same service lists practically all Indiana as Fair. Since we last wrote you, practically all business forecasting services have announced that they did not believe there would be any sensational pick-up in general business for some months."

(Continued on last page)

"Border Romance" (AT-F&D)*(Tiffany, May 18; running time, 65 min.)*

A fairly entertaining Western melodrama of the program variety, suitable for small towns or on a double bill. There isn't much originality to the story but there is enough action to help put it over. There is, in particular, a ferocious fight between two horses; it is extremely thrilling although some people may think it is cruel. There is one scene that is very distasteful; one of the characters drags a young girl into a room for the purpose of taking from her the money she had taken away from him. The spectator knows that nothing else is going to take place, but those that will enter the theatre just before that scene will form a different opinion entirely because the characters are not seen; they are only heard talking. And the talk is misleading. It was a trick on the part of the producer to give sex color where there is no sex problem. This part should be cut out.

The story deals with the hero, his young brother, and a pal, who go to Mexico to sell a herd of horses. Their horses are stolen after reaching their destination. The hero's young brother asks a girl to dance with him and a Mexican friend of hers becomes so incensed that he attempts to shoot the boy. But the hero shoots the Mexican first, and kills him. The hero meets and falls in love with a Mexican girl. When the hero is notified by his brother that the Mexican authorities are there, fearing arrest, he rushes away, carrying the Mexican girl along. The horse thieves spy them and, surrounding their cabin, start shooting. The hero orders his brother to ride to the Mexican rangers to notify them of their peril. The rangers rush and capture the horse thieves. The commander informs the hero that the man he had killed was a notorious bandit and that a price was on his head. Hero and heroine marry.

The story is by John Francis Natteford. It was directed by Richard Thorpe. In the cast are, Armida, Don Terry, Wesley Barry, Marjorie Kane, Victor Potel and others. The talk is clear. (Silent values, fair.)

"Courage" (AT-D)—with Belle Bennett*(Warner Bros., June 7; running time, 73 min.)*

"Courage" is a rare picture. Although it has been produced as a regular attraction, exhibitors would be wise if they should handle it as a special, for it deserves such handling more than most road show pictures produced for a long time. It is a story in which a mother is shown deeply attached to her children and ready to fight for them against those that wanted to take them away from her. It is so touching in spots that the spectator will be hardly able to suppress his emotions. It stirs one's emotions, and yet it does not leave one sad; one admires the heroine and loves her little son, her "baby," who, although a mere child, stuck by his mother loyally when the other children, awed by the wealth of their aunt, were ready to leave her to go to their aunt's. Miss Bennett has been in many a mother part, but not one of them has she handled with the mastery she has handled this one. It is a difficult part, but she put her whole soul into it. It seems as if she were inspired to such a realism by the fine young chap who takes the little son's part—Leon Janney, a boy about twelve years old. Master Janney is, not only a sweet child, but a born actor. In the scenes where he hugs his mother and assures her that no matter what the other children may do he will stand by her through and through will make many a mother's heart, any one's heart, in fact, melt.

It is a story in which a mother's excessive love for her orphaned children leads her to make bad investments; she is reduced to poverty. She manages to keep up appearances and to dress her children as she dressed them when she had plentiful money, but there came a time when she could no longer meet her obligations. The children could not understand why the piano had to be taken out of their home and the landlord threatened to put them out unless she paid the rent; all they knew was that it was humiliating. But not one of those that could work offered to go to work to help her meet the bills. When the eldest daughter learned that her mother borrowed money from a banker of bad reputation, she was shocked; she thought that her mother had to disgrace herself in order to obtain that loan. The youngest child, a boy about twelve, could not bear to have a neighbor named Grosby speak ill of his mother; so he calls on her to find out. Because Mrs. Grosby would not let him in her house, he climbs through the window.

The charm of the youngster melts old Mrs. Grosby's heart and they become fast friends. Shortly after she dies and she leaves her entire fortune to the young boy. Then all the brothers and sisters leave their aunt and come home. The mother takes her young boy and goes West, to marry the man she loved when a school girl, and whom she failed to marry, marrying another, who had made her life miserable after their marriage.

The plot has been founded on the stage play by Tom Barry. Archie Mayo directed it. Marion Nixon, Rex Bell, Richard Tucker, Carter de Haven, Jr., Blanche Frederici and others are in the cast. The talk is clear. (Silent values, excellent.)

"The Fall Guy" (AT-F&D)*(Radio Pictures, June 15; running time, 65 min.)*

Just a fair program picture. It is a crook melodrama, in which the hero, an honest young man, is hired by the villain, dealer in narcotics, to do some errands, ignorant of the fact that the suit case the villain had put in his care contained narcotics; the authorities were trying to get evidence by which they could convict the villain and the latter thought that the innocent hero, who was out of employment, would be just the person that would get him out of his difficulties. The hero takes the suitcase to his home but his wife (heroine), who had never liked the villain and could not trust him, suspecting that the suitcase contained other than bootleg liquor, nags the hero into returning the suitcase and giving up his work. Not finding the villain in the flower shop he had been using as headquarters for the purpose of concealing his real business, the hero returns home with the suitcase. Detectives spy him and, recognizing the suitcase, follow him. A superior officer of the U. S. Secret Service force was in love with the hero's wife's sister. He was expected for dinner that evening. When he calls, the detectives inform him of their suspicion that the suitcase that contained the drugs was in that house. The U. S. Secret Service man eventually finds the suitcase and is compelled to arrest the hero. Just as he was taking the hero to headquarters, the villain calls up the hero on the telephone to ask him if everything was in order. Thinking quickly, the hero lures the villain into his home and there, with the U. S. Government men hiding in the next room and listening, makes him confess that the man higher up was none other than himself. The officer and the detectives come out of their hiding and arrest the villain. The U. S. Government representative assures the hero that he will be given a job on the force. Hero and heroine feel happy at the turn of events, and the hero promises never again to disregard the advice of the heroine.

The plot has been founded on a story by George Abbott and James Gleason. It was directed by A. Leslie Pearce. Jack Mulhall is the hero, Mae Clark the heroine, Pat O'Maley the U. S. Government operative, Ned Sparks the heroine's lazy brother, who contributes much comedy. The talk is very clear. (Silent values, fairly good.)

"Around the Corner" (AT-F&D)—with Charles Murray and George Sidney*(Columbia, April 25; running time, 72 min.)*

A fairly good program picture. It is an Irish-Jewish comedy, in which there are several laughs, and some human interest. The picture seems to have been founded on the same story that furnished the plot of "Rosie O'Grady," which Columbia produced as a silent several years ago. It is about an Irishman, on the New York Police Force, and a Jew, dealer in antiques, fast friends but constantly quarrelling, who find a baby, left in front of the shop, and adopt it. The baby grows to womanhood, and they are solicitous of finding a good husband for her. The Irishman wants her to marry an Irish boxer, and the Jew a young Jew clerk. But the heroine has other plans; she is in love with a young man (hero), who she thinks is a chauffeur, but who later proves to be the son of a millionaire. The heroine is incensed at first but the hero's father, who becomes impressed with the heroine's virtues, patches up things.

According to the introductory title, the story was written by Jo Swerling. It was directed by Bert Glennon. Charles Murray and George Sidney are the "fathers," Joan Peers the heroine, and Larry Kent the young hero. Fred Sullivan, Charles Delaney, and Jess De Vorka are in the cast. The talk is clear. (Silent values, fairly good.)

NOTE: For substitution facts, see the appropriate article in this issue.

"True to the Navy" (AT-F&D)*(Paramount, May 31; running time, 71 min.)*

Clara Bow is again presented in one of her typical pictures. This time she is a flirtatious soda fountain clerk, with a sweetheart on every ship. The picture is just fairly entertaining, with no particular outstanding performance. There is some good comedy on the part of Harry Green, as the owner of the drug store where the heroine works. He induces Ruby (heroine) to be nice to all the sailors that frequent the place so that they might buy her gifts at the store. She does this and probably the most hilarious moment in the picture is when the fleet is ordered in and all her sweethearts come to the store at one time:—

The heroine, after having flirted with all the sailors that had come to the drug store, falls in love with one of them (hero). All the other sailors, unaware that the hero had really fallen in love with the heroine, and in order to "get even" for her having made fools of them, follow the hero and heroine to a place where they had gone to dance. They finally make their presence known to the hero without the heroine's seeing them, and tell him that Ruby is the girl that fooled them all and that she probably was after his money, too. The hero is so enraged that he decides to humiliate the heroine. He notices a sign hanging in the dance hall saying that they will pay \$100 to any couple that marries in the hall. He is unaware of the fact that the heroine had given the manager the \$100 herself to hang the sign so that she might induce the hero to marry her. He suggests to Ruby that they get married and she accepts. When everything is ready, the hero, in the presence of all the people there, says that he will not marry the heroine, that he will have nothing to do with a girl of her type. She leaves the room accompanied by the jeers of all the sailors who had witnessed her humiliation. Her employer explains everything to a friend of the hero, through whom the hero and the heroine finally become reconciled.

The story was written by Keene Thompson and Doris Anderson and was directed by Frank Tuttle. The story loses much of its entertaining value when it lapses into serious moments. Frederic March, Rex Bell, Eddie Fetherston, Eddie Dunn, Ray Cooke, Adele Windsor and others are in the cast. The talk is clear. (Silent values, fair.)

"The Bride of the Regiment" (AT-D—All Color)*(First National, June 22; run. time, 77 min.)*

Aside from the fact that the picture is boring, it is filthy, for it shows the villain demanding that the heroine, a married woman, surrender herself to him. The songs lack melody, the humor is feeble, and the action of hardly any interest.

The action unfolds in an Italian town near the Austrian border, at the time Austria was powerful. The Austrian troops occupy the Italian town just as the hero, husband of the heroine, had gone to join his regiment to fight against the Austrians. In his absence, a silhouette cutter, the very man who had been sent to notify the hero to join his regiment, poses as the heroine's husband with the object of saving the heroine from humiliation at the hands of the Austrians. The villain, in command of the Austrian Hussars, is so struck with the beauty of the heroine that, when he finds out that the beggarly looking man he had caught in the castle is none other than the heroine's husband (hero), has him arrested and threatens to execute him unless the heroine surrenders herself to him. Having no way out, the heroine goes to the villain's room at night to carry out her part of the bargain in exchange for the life of the hero. But the villain, having filled his stomach with wine to overflowing, falls into a stupor and dreams that the picture of the Lady in Ermine, grandmother of the heroine, which hung on the wall, had come to life and had carried out the part of the bargain. When the heroine wakes him up he thinks the heroine had carried out her part of the bargain, with the result that he lets the hero free, without actually harming the heroine. The villain is notified by his government to evacuate the town, and hero and heroine are once again happy.

The plot has been founded on the stage play by Jean Gilbert, Alfred Goodman, and Sigmund Romberg. It was directed by John Francis Dillon. In the cast are, Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Myrna Loy, Lupino Lane, Ford Sterling, and others. The sound is fairly good. (No silent values.)

"Soldiers and Women" (AT-F&D)*(Columbia, April 30; running time, 71 min.)*

Very well done and should please those that do not object to stories in which the villain is more prominent than the hero. Even though the action is more or less unpleasant, the interest of the spectator is kept in what is unfolded fairly tense, because of its good dramatic values.

The action unfolds in Haiti, in the U. S. Army Post, and deals with love of married women for unmarried people, and jealousies that lead up to a murder. The hero is suspected of the murder, more so because he, in order to shield the heroine, whom he loved and who loved him, refuses to talk. The heroine, however, is unwilling to believe that the hero had murdered her husband. Certain expressions and acts on the part of the wife of the Colonel, in command of the Post, arouse her suspicion and after several questions the heroine proves that it was this woman that had murdered her villainous husband. It is shown in the action that the murdered man had threatened to tell everybody in the Post that she was in love with the hero and she, unable to induce him to keep what he knew a secret, murders him.

It is shown in the end that the colonel's wife, confronted with indisputable circumstantial evidence, commits suicide by shooting herself.

The plot has been founded on the stage play, "The Soul Kiss," by Paul Hervey Fox and George Tilton. Edward Sloman directed it. Helen Johnson is the heroine, Grant Withers the hero, Walter McGrail the murdered Captain, and Aileen Pringle the murderess. The talk is clear. (Silent values, fair.)

"So This Is London" (AT-F&D)—with Will Rogers*(Fox, June 8; running time, 88 minutes)*

Far more entertaining than "They Had to See Paris," or any other picture Will Rogers has to this day appeared in. Humor, of the dry kind, such as has made Mr. Rogers stand alone in his field, and brilliant comedy, abound. Most of the comedy is caused by the subtitles, but a great deal of it is caused by the acting, mostly of Mr. Rogers. An appreciable share of it is contributed by Lumsdone Hare, who impersonates a phlegmatic heavily mustached Lord. The thought that provokes the comedy is the low opinion some Americans have of Englishmen and some Englishmen have of Americans, the story proving in the end that all this is of the imagination and that when Englishmen and Americans learn to know each other they find that they are all brothers under the skin.

The story starts by showing Will Rogers as the biggest share holder in cotton mills; his associates induce him to go to England for business purposes. Although he hates Englishmen he is compelled to take the trip. On the boat his young son falls in love with a young woman, daughter of a Lord. This makes the English more hated to Mr. Rogers. But he and his wife (Irene Rich) think that it is only a passing affair, which he will forget. But when they reach London they find out that their son is serious about it, to such an extent that, when they refuse to accept the invitation of Lady Ducksworth, friend of the heroine, to spend the week end at her home, the young hero leaves them and goes alone. After thinking the matter over, the hero and his wife decide that they had better accept the invitation, for they could not help their son if they should stay away. While at Lady Ducksworth's, Will Rogers and Irene Rich decide to act so boisterously that the young heroine's parents might become disgusted with them and break up the love affair. But their scheme fails. The heroine's parents at first regard the hero's parents in no kinder spirit than the hero's parents regard them, but after Mr. Rogers and Mr. Hare have a few drinks together they learn to like each other, and before long they become pals. Will Rogers, having observed the heroine from close quarters, realizes what a thoroughbred she is and manages to patch up matters.

The picture closes with Mr. Rogers and Mr. Hare singing "My Country 'Tis of Thee," and "God Save the King," the one in bass voice and the other in falsetto. At the Roxy, the audience roared at this.

The plot was based on the play by Arthur Goodrich. It was directed by John Blystone with skill. Maureen O'Sullivan is the young heroine, Frank Albertson the hero, Mary Forbes the heroine's mother, and Dorothy Christie, Lady Ducksworth. The talk is clear. (Silent values, excellent.)

The Bulletin follows this article with an advice to theatre owners, (1) to buy carefully, (2) to keep on playing the pictures from the old contracts, (3) to avoid over-buying, and (4) to keep their expenses down.

Harrison's Reports hopes that the exhibitors of all states heed the advice of the Indiana exhibitor leaders, for conditions in other states are no different from those in Indiana.

In another article, the Bulletin states: "We again remind you that our estimate in our February 1929 Bulletin that all sound will eventually be on film is being confirmed by events in this industry. Only two companies today stick to the disc—Warners and First National. All of the others have sound on film. Sound on film is more desirable than on disc for these reasons: in most spots, one operator can handle sound on film where two are usually used with discs; with film, there is no chance that you will get the wrong sound records, as often happens with disc; there is no chance for getting out of synchronization as happens with disc; you avoid those long 'black spaces' found in disc film; if you have a film break with sound on film, your operator threads up again and goes on, whereas with disc it takes longer and you have to start the reel over again at the beginning to be in synchronization; and there is the important element that express charges are the same as always with sound on film, whereas with the sound on disc you have to pay double express—on the film can and on the record. Some of the best experts in the business say that in two years at the most there will be only sound on film. We urge those who have not wired to think seriously of sound on film machines and to forget the disc equipment at this time."

Harrison's Reports is gratified to know that the intensive educational work it has carried on for more than two years for the discarding of the disc sound is bearing fruit. It was a hard fight, indeed, but the victory is pleasanter for that.

WHY THE WORRY?

The following is part of an editorial appearing in the May 24 issue of Exhibitors Herald-World:

"The months just ahead constitute a critical period for the industry. It is during the coming season that the producer and the distributor must place his product for the year and the exhibitor must obtain his product necessary to fulfill his requirements.

"The producer cannot guarantee what unmade and unseen product will amount to and the exhibitor, unfortunately, has no pre-vision which will enable him to tell what the forthcoming pictures are going to look like to his public on the screen.

Mr. Quigley's tears for the independent exhibitor seem to be a little belated if we are to take Kent's recent statement at its face value; he said that the revenue derived by the producers from the independent exhibitors is only fifteen per cent. of the total film revenue. He no doubt meant that the independent exhibitor is no longer a factor in the industry.

Mr. Kent is, of course, wrong, for the revenue from the independent exhibitors is nearer fifty per cent. than fifteen per cent. Whatever the percentage, however, the revenue from such a source is just as important as the revenue from other sources; it is the "cream." But we cannot forget the

fact that Mr. Quigley did all he could to make the independent exhibitors a negligible factor. Not very long ago he told them that they might just as well fold up their tents and go, for the producer-distributors were going to control exhibition. Other trade paper editors assumed a similar attitude.

If one is to judge by the number of advertising pages in the trade journals, it will not be the independent exhibitors who will have to fold up tent. The trade papers have served the producer-distributors well, and some of the producer-distributors are paying them back with the only coin they possess—ingratitude.

SUBSTITUTIONS

Universal

In the analysis of the substitutions of all the producer-distributors, which was printed in the issue of April 26, the name of Universal was omitted by an oversight.

Universal has had no substitutions so far.

Columbia

"Around the Corner": According to the Columbia Work Sheet, this picture was to be "with one of the most sensational fire sequences ever shown in a picture." There are no fire sequences, however, shown. It is not, therefore, the picture they bought. But because Columbia is furnishing the picture with stars it did not promise, the exhibitor is getting greater values than those he bargained for.

Fox

"Born Reckless":—This picture was reviewed in last week's issue, on page 83. The contract title is supposed to be "It Might Have Happened," No. 139. But "It Might Have Happened" was to feature Paul Muni, to be directed by Irving Cummings, whereas "Born Reckless" has Edmund Lowe as a star, and was directed by John Ford. As far as the star and director values are concerned, the exhibitor is receiving more than he bargained for; nevertheless it is a star and director substitution and HARRISON'S REPORTS feels duty-bound to its subscribers to present the facts.

M-G-M

"Montana Moon":—This picture was reviewed in the issue of April 19, on page 62. I have just discovered that it is the same picture as "Montana," even though No. 7 was substituted for No. 28 as the identification number. Production of "Montana," with Joan Crawford, Mal St. Clair directing, was started November 23 and was finished February 1, 1930.

Radio Pictures

"Runaway Bride":—This picture was reviewed in the issue of April 26, on page 67. Its identification number is 504. There is no description in the Work Sheet as to what kind of picture it was to be, but the Annual Announcement, which appeared in the trade papers last July, said in the page that announces it: "From the twisted byways of Shanghai to Barbary's shadowed haunts! . . . good-humored drama of men who follow the sea . . . and women who follow men!" Since the finished product does not deal with either Shanghai, or Barbary Coast, or even the sea, but is a crook melodrama unfolding solely in America, it is a story substitution.

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Vol. XII

SATURDAY, JUNE 7, 1930

No. 23

1929-30 SUBSTITUTIONS — Second Article

Columbia

CALL OF THE WEST: "Borrowed Love" is the contract title. But "Borrowed Love" was to have been based on the stage play by Bide Dudley, whereas "The Call of the West" has been based on a story by Florence Ryerson and Colin Clements. It is, therefore, a substitution.

AROUND THE CORNER: According to the Columbia Work Sheet, this picture was to be "with one of the most sensational fire sequences ever shown in a picture." There are no fire sequences in it. It is, therefore, a substitution of theme. But because Columbia is delivering it with star values it did not promise, the exhibitor is getting more than he bargained for.

SOLDIERS AND WOMEN: "The Soul Kiss" is the contract title. Not a substitution.

TEMPTATION: Not a substitution.

SISTERS: Not a substitution.

(This completes the analysis of the Columbia pictures.)

First National

BACK PAY (588): Not a substitution.

SWEETHEARTS AND WIVES (563): Not a substitution.

BRIDE OF THE REGIMENT (566): "The Lady in Ermine" was the contract price. Not a substitution.

SWEET MAMA (570): Not a substitution.

DAWN PATROL (582): Not a substitution.

Fox

The Fox pictures from the beginning of the season to and including "Double Cross Roads" were analyzed in the issue of April 26.

THE ARIZONA KID (124): "Cisco Kid" is the contract title. The early Work Sheets gave Tom Barry as the author. The story of the finished product, however, was written by Ralph Block. Raoul Walsh was to direct it, but Alfred Santell has directed it. It is, therefore, a story and director substitution. But the picture is worth accepting even though it is a substitution.

PORN RECKLESS (139): "It Might Have Happened" is supposed to be the contract title. But "It Might Have Happened" was to feature Paul Muni, and to be directed by Irving Cummings, whereas "Born Reckless" features Edmund Lowe, and was directed by John Ford. Although the exhibitor is getting greater star and director values than he bargained for, it is a star and director substitution just the same.

ON THE LEVEL (123): "The Well Dressed Man" is supposed to be the contract title of this picture. But "The Well Dressed Man" was described in the Work Sheets as follows: "A Victor McLaglen talking and singing picture. Sue Carol, Sharon Lynn, and Frank Richardson, all of 'Fox Movietone Follies of 1929'; Bobbie Burns, and Charlotte Henry. Story by Roland Brown, laid in Oklahoma and New York. Directed by John Blystone." But the finished product, with the exception of Victor McLaglen, has a different cast, the story was written by a different author (William K. Wells), and has been directed by a different director (Irving Cummings). It is, therefore, a story and director substitution. But because it is a pretty good picture you might accept it.

NOT DAMAGED (144): "Solid Gold" is supposed to have been the title before; and as the identification, or production, number is "144," the contract title must have been, "The Last Waltz." If so, it is a story and director substitution, for the reason that, "The Last Waltz" was to be a story by Stephen French Whitman, to be directed by Rus-

sell Birdwell, whereas "Not Damaged" has been founded on a story by Richard Connell, and has been directed by Chandler Sprague.

WOMEN EVERYWHERE (106): "Hells Bells" is supposed to have been the former title of this picture. As the identification number is 106, "Melodies of 1930" was the contract title. The Work Sheet describes "Melodies of 1930" as follows: "An original musical comedy. Words and music by L. Wolfe Gilbert and Abel Baer." The story of the finished product, however, is by George Grossmith and Zoltan Korda, and is not a musical comedy, but a gun-runner story, in which the hero, an American rum-runner, is arrested by the French while running a load of guns to the Arabs in Northern Africa. It is a story substitution.

SO THIS IS LONDON (113): This is the second Will Rogers picture. In the early Work Sheets no author was given, and so it is not a substitution for those who bought it last year. In the January Work Sheet, however, Ben Williams was given as the author. Accordingly, the picture is a story substitution for those who bought it after January 16, 1930. But whether a substitution or not, no one can afford to refuse it. It is a great comedy.

Metro-Goldwyn-Mayer

The M-G-M substitutions from the beginning of the scene to "Free and Easy" were printed in the issue of April 26.

MONTANA MOON (7): This is the same picture as "Montana," No. 28. Only "7" was substituted for "28" as the identification number. According to the Hollywood Filmograph, production of "Montana" started November 23 and was finished February 1, 1930. Since the same star and the same director were given in the production schedule by that paper, it is the same picture as "Montana Moon."

REDEMPTION (21): Not a substitution.

THIS MAD WORLD (38): "Inhuman Grounds" was the original title, which was later changed to "Twelve Hours of Love." It is not a substitution.

THE DIVORCEE (925): Not a substitution.

CHILDREN OF PLEASURE (31): "The Song Writer" was the original title. It is not a substitution.

STRICTLY UNCONVENTIONAL (29): "Iris" is supposed to be the contract title, which was later changed to "The Circle"; but it is not the same picture, for the reason that "Iris" was to have been founded on the play by Sir Arthur Wing Pinero, whereas "Strictly Unconventional" has been founded on the play "The Circle," by Somerset Maugham. It is a substitution and you are not obliged to accept it.

THE ROGUE SONG (50): Not a substitution.

CAUGHT SHORT (18): Not a substitution.

IN GAY MADRID (12): Not a substitution.

THE LADY OF SCANDAL (24): "Tabloid" is supposed to have been the original title of this picture. Although no author was given in the Work Sheet the picture was described as a newspaper story; and since "The Lady of Scandal" is not a newspaper story but a society drama, unfolding in London, showing the love between a titled young man and an actress, it is a substitution of theme. But because the picture is delivered with star values (Ruth Chatterton) not promised, the exhibitor is getting more than he bargained for.

THE FLORADORA GIRL (922), with Marion Davies: This is a 1928-29 picture. It is not a substitution.

THE SEA BAT (32): Release of this picture has been postponed.

(Continued on last page)

"Temptation" (ATF&D)*(Columbia, June 5; running time, 69 minutes)*

A fairly appealing program picture. The hero could have aroused much more sympathy had the fact that he had gone to jail to shield others been told the spectator. The love affair is sympathy arousing; the heroine gets the biggest share of such sympathy, because love makes her give up the wealthy man she was engaged to in order to marry the hero.

The story opens showing the hero being released from jail and receiving a lecture from the kind-hearted warden. When he comes out of the jail walls, he is met by some gangsters, who tell him that "the boss" wanted him to do a job. Instead of going to Rochester in accordance with the parole agreement, the hero goes to New York; he hoped that, by finding a job there, he might escape the pressure that the crooks were exerting on him to become a full-fledged crook, and thus lose the opportunity of living down the past. In New York he is unable to find a job. Feeling hungry, he enters a lunch room and orders coffee and cake. The heroine, who had waited on him, tells him that the quarter he had given her was counterfeit, and as he had no other money, she threatens to call the police. The hero pleads with her not to call the police and the heroine, having believed that he did not know the money was counterfeit, refrains from doing so. A middle-aged business man, having sold his interest in his business for a quarter of a million dollars, proposes to the heroine. The heroine accepts. The hero returns several days later and gives the heroine a good quarter, repaying her kindness. One meeting leads to another and the hero falls in love with her. The heroine, too, falls in love with him. But because he had no money, she was determined to go through with her marriage with the wealthy man. The hero, in desperation, threatens to hold up a bank so as to get money enough to satisfy her cravings for fine clothes. The heroine, fearing lest he carry out his threat, and knowing what that would mean if he were caught, tells her fiancé the whole story and asks him to release her from her promise to marry him. She then goes to the hero and prevents him from doing a desperate thing. She tells him that she is willing to marry him, rich or poor.

The story is by Leonard Praskins; the direction, by E. Mason Hopper. Lawrence Gray is the hero, and Lois Wilson the heroine. They do good work. Billy Bevan, Eileen Percy, Jack Richardson and others are in the cast. The talk is clear. (Silent values, fairly good.)

and begs her "man" to let her marry the hero so as to make his last moments happy. He consents to it. She marries him and takes him to her apartments where he dies after a few days. But the heroine does not go back to her old life.

The story is by Fanny Hurst; the direction, by William A. Seiter. Grant Withers is the hero, Montague Love the wealthy "friend" of the heroine. The talk is fairly intelligible. (Silent values, very poor.)

"The Medicine Man" (ATF&D)*(Tiffany, June 15; 64 minutes)*

A mediocre entertainment, despite the fine acting and direction. The reason for it is the fact that the story is unpeasant; it shows mostly the cruelty of a father towards his children, one of whom is the heroine, and the other a boy. In two different situations he beats his children. The actual beating is not shown but the action is implied vividly. One other unpleasant feature is the fact that the father tries to force his daughter, a mere child, to marry a big middle-aged man. There is some comedy, provoked by Georgie Stone and Tommy Dugan, who pose as shell-game men and fleece several people.

The story deals with a tyrannical father, merchant in a small country town, who treats his daughter (heroine) and his little son cruelly. A medicine show comes to town and the heroine, hungry for affection, which her father had denied her, falls in love with the nice-looking young proprietor (hero). Gossipers carry tales to her father, who, tearing a scandal, induces a widowed farmer, who was seeking the heroine as a wife, to marry her. The heroine rushes to the hero to inform him of her father's decision. The hero instructs her to go home and pack up, for he was going to take her and her little brother along with him. The heroine goes back home but just as she and her brother were ready to leave the house their father returns with the prospective husband. He instructs his daughter's prospective husband to watch the heroine while he went to get a marriage license for them. While he is gone, the hero returns with a minister, marries the heroine on the spot, and takes her and her brother away.

The plot has been based on the play by Elliott Lester. Scott Pembroke directed it. Jack Benny makes a good hero, and Betty Bronson a charming heroine. Billy Butts is the young brother. Eva Novak, Adolph Milar, and others are in the cast. The talk is clear. (Silent values, mediocre.)

"Not Damaged" (ATF&D)*(Fox, May 25; running time, 76 minutes)*

With the exception of one spot, where it is "brutal," "Not Damaged" is an appealing picture, chiefly because the hero shows real character; he has it in his power to take advantage of the heroine but he does not do so, because he loves her. The "brutal" spot is where the heroine's fiancée, a co-worker in a department store, misjudging the heroine because she had been with the hero alone in his apartment, makes an insulting proposal to her. The producers should have employed different means to show that the fiancée was a cad; or at least, the action should have been more subtle. The players are youthful. This adds charm to the picture.

The story deals with the love of the heroine, a saleswoman in a department store, and of the hero, a wealthy much travelled young man. The hero meets the heroine and becomes charmed with her; soon he falls in love with her. The heroine likes the hero, but she is engaged to another man. Things, however, so shape themselves that the fiancée proves himself a cad and the hero a real man. The heroine feels like a cinderella when the hero proposes marriage and a trip to Europe.

The plot has been founded on a story by Richard Connell. Chandler Sprague has directed it. Lois Moran is a charming heroine and Walter Byron a good hero. Robert Ames, Inez Courtney, George (Red) Corcoran and others are in the cast. The talk is clear. (Silent values, fairly good.)

"Back Pay" (ATD)—with Corinne Griffith*(First National, June 1; running time, 64 minutes)*

Not only is it uninteresting, but also unsuitable for the family circle, for the reason that the heroine takes the part of a kept woman. There is hardly any human appeal all the way through except in the scenes where the hero is shown in the hospital blinded as a result of gassing in the World War, and in the later scenes, where he dies.

The action starts in a small Virginia town, showing the heroine in love with the hero, and the hero madly in love with her. But she is unwilling to marry him, because he is poor and she all her life hoped for the day when a marriage to money would save her from drudgery. A travelling salesman arouses beautiful pictures of big city life in her mind and she goes to the city. There she meets a wealthy man and becomes his mistress. While on an automobile trip to some hot springs with her "gang," she passes by her old home town; she asks that she be left there for a half hour. There she finds the hero, who had been waiting for her. Ashamed to tell him the life she had been living, she goes away with her friends, who had returned for her, without making any promise to the hero whatever. The hero, heart-broken, joins the Army and goes to France. Several months later he returns gassed. She learns he is in the hospital and goes there to see him. The doctor tells her he has but two weeks to live. Saddened, she returns home

"The Silent Enemy" (Silent)*(Paramount, August 2; 73 minutes)*

This is an unusual picture. Its characters are Indians of the Canadian wilds, of the Objibway tribe, and the action revolves around their sufferings many, many years ago when game became scarce and many of them died of starvation while emigrating from one place to another in search of food. The picture is, according to the producers, a true representation of Indian life. There is a fight between a bear and a mountain lion that will thrill every one who will see the picture. Another thrilling sight is the fight between a bull moose and a pack of timber wolves. Though the bull moose comes out the winner, he falls, stung by the arrow of the Indian hunter. The stampeding of thousands of Caribou are other thrilling sights. There is also a love affair in it. It revolves around the chief's daughter and the tribe's Great Hunter. The tribe's medicine man is the villain; he wants the chief's daughter as a wife and does all he can to discredit the Great Hunter. But in the end, he gets his just deserts; his villainy having become known, he is turned out of the tribe without weapons, to die a lingering death from hunger, or to be devoured by wild animals.

The picture was produced by William Douglas Burden and William C. Chanler, with the assistance of a large technical staff. H. P. Carver directed it. Chief Yellow Robe takes the part of the tribe Chief; Chief Long Lance, of Baluk, the Mighty Hunter; Chief Akawansh, of the Medicine Man; Spotted Elk, of the chief's daughter; and Cheeka, of the Chief's young son. The picture was synchronized with sound effects.

"The Silent Enemy" should prove a treat to a large number of picture-goers. Some of them may enjoy it even better than they have enjoyed the best drama that has ever been produced.

"The Floradora Girl" (ATF&D)*(MGM, May 31; running time, 79 minutes)*

Excellent direction, settings and costumes have made of this a most enjoyable feature. It goes back to the gay nineties when the Floradora Sextet was at its height. There are some extremely funny scenes, made so by the antiquity of the costuming. One in particular, which is hilarious, is at the beach when the girls of the sextet with their beaus have an outing. Marion Davies is at her best here when she pretends that she is drowning in order to have the hero rescue her:—

The heroine (Marion Davies), member of the Floradora Sextet, is the only one of the original group left who is not married. Two of the girls of the group undertake to teach her how to capture a man. The hero, a wealthy young runabout, with a not particularly good reputation, becomes interested in the heroine and she in him. The girls, however, don't permit her to behave the way she wanted to, which is to show the hero that she is interested in him, but force her to adapt mannerisms which are foreign to her. She, however, resents this and confesses to the hero, who immediately becomes more interested in her than ever before. At tea one day the hero makes a proposal to the heroine, which is not very honorable and which she resents. She leaves him and he realizes that he is really in love with her, and after much persuasion and apologies on his part they become engaged. The hero in the meantime had bet his whole family fortune on a horse and loses. His mother asks the heroine to come to see her and reveals this fact to her, asking her to give up the hero so that he might marry a very wealthy girl, whom she had chosen for him. The heroine, much to her sorrow, promises to do so and thereafter refuses to see the hero. He cannot understand her behavior and for a period of several months they do not see each other. During this period he works hard and makes a fortune on "horseless" carriages. His mother confesses to him what she had said to the heroine and after explanations on both sides the heroine consents to become his wife.

Marion Davies is ably assisted by a cast which includes Lawrence Gray as the hero, Walter Catlett, Louis John

Bartels, Vivian Oakland and others. The story was written by Gene Markey and directed by Harry Beaumont. (Silent values, very good.)

"Women Everywhere" (ATF&D)*(Fox, June 1; running time, 82 minutes)*

Fairly entertaining. Although J. Harold Murray is a fine baritone singer and does fine bits of singing, the story is no more than fair. The action could be speeded up considerably by suitable pruning; it is too long as it stands. There is some human interest here and there, and a few thrills. The mild thrills are caused by scenes of fighting between French Legionnaires and Arabs. The love affair between Mr. Murray and Fifi Dorsay is pretty charming.

The action shows the hero, an American adventurer, running a load of guns for the Moroccans. But his pilot (villain) betrays him and soon a French cruiser shows up and takes him and his crew prisoners. They are taken to Casablanca. The hero succeeds in escaping from the hands of the French Gendarmes, who were taking him to jail, and, pursued, enters the heroine's dressing room. The heroine, singer in a cafe is chagrined at first but his fine looks so attract her that she hides him. A price is put on his head. During the days he lay in hiding, each learns to love the other. The villain returns and continues making love to the heroine, who despises him. The villain surmises that the hero had been hiding thereabouts and that the heroine was aware of his presence and threatens to give him away to the authorities if she continued rejecting his marriage proposals. The hero finds a dead Legonaire and the heroine suggests that he don his uniform. The hero does so but is picked up by the patrol as a Legonaire and ordered to "his" regiment. He is sent to the desert with the others. During a battle with Arabs he distinguishes himself at action and is wounded. He is sent back to Casablanca. He goes to the heroine, who is overjoyed to see him. The villain sees the hero and threatens to tell the police who he really is; but the hero's former pals shanghai the villain. The hero is thus left unmolested.

The story is by George Grossmith and Zoltan Korda. Alexander Korda directed it. George Grossmith, Clyde Cook, Rone Dione, Ralph Kellard and others are in the supporting cast. The talk is clear. (Silent values, fair.)

"On the Level" (ATF&D)—with Victor McLaglen*(Fox, May 18; running time, 71 minutes)*

The value of this picture lies more in the presence of Mr. McLaglen than in the story, for the story is light-weight. It shows the hero loved by a "Frenchie," but he falls under the charms of a beautiful woman, who he thought was a society woman, when she was only a confederate of some crooks, who used her charms to induce him to become their innocent tool. By making him believe that the land which they had subdivided into lots was owned by them, he undertakes to sell lots to his friends. He is successful. But soon it comes to light that the land had not been bought; it was held only on option, which had expired. The crooks, after getting the money from the hero, board a train headed for Canada. The victims threaten to mob the hero because they thought that he was aware of the deception. The young French girl, however, who had kept loving the hero, in spite of the fact that he had thrown her down, holds the infuriated victims at bay with her gun, and gives the hero an opportunity to get away and to reach the train before it had started on its run. He enters the drawing room where the crooks had been hiding and after giving some of them a good heating takes the money away from them and returns to his office. He pays back the investors.

The story is by William K. Wells; the direction, by Irving Cummings. Mr. McLaglen does well as the hero, and Fifi Dorsay as the heroine. William Harrigan, Lilyan Tashman, Arthur Stone, Mary McAllister and others are in the cast. The talk is clear. (Silent values, fair.)

Paramount-Publix

Because of the fact that most of the Paramount pictures were sold in star series, there will be no substitutions in this year's product. But they have dropped from their schedule the following pictures:

2924 An Evelyn Brent.
2925 An Evelyn Brent.
2905 A Maurice Chevalier.
2921 A William Powell.
2960 A Clara Bow.
2972 A George Baneroff.
2927 A Ruth Chatterton.
2914 A Richard Arlen.
2965 John Galsworthy's "The Escape," with Clive Brook.
2981 "Youth Has Its Fling," by William Robson.
2985 "The Lost God," by John Russell, with Richard Arlen.

The Paramount executives are out of town and therefore I am not able to obtain the reason why they have dropped them. But if they are to retain these stars on their staff, they owe these pictures to the exhibitors.

Radio Pictures

THE RUNAWAY BRIDE (504): "Lady of the Port" is supposed to have been the original title of this picture. The Annual Announcement describes it as follows: "From the twisted byways of Shanghai to Barbary's shadowed haunts . . . good-humored drama of men who follow the sea . . ." Since the finished product does not deal with Shanghai or the Barbary Coast, and does not have seamen characters, it is a substitution.

THE CUCKOOS (0106): "Radio Revels" is the original title. Not a substitution.

HE KNEW WOMEN (506): "Damaged" is the original title. Not a substitution.

MIDNIGHT MYSTERY (0206): "Hawk Island" is the contract title. Not a substitution.

THE FALL GUY (0507): No. 507 on the contract has "The Fire Walker" as a title. But "The Fire Walker" was to have been written by John Russell, whereas "The Fall Guy" was written by George Abbott and James Gleason. It is, therefore, a substitution.

HARRY WARNER'S ASTOUNDING STATEMENT

According to the daily press, Harry Warner, in speaking to his sales forces at the Warner Bros. convention at Atlantic City, stated that there is room only for three producing and theatre-owning companies, meaning, no doubt, Paramount-Publix, Fox and his own company.

In Charles Dickens' "Christmas Carol," two persons called on Scrooge on Christmas Eve to solicit a contribution for their Christmas fund, intended to alleviate the sufferings of the poor. Scrooge asked them if there were no prisons or Union work houses where they could be sent. Upon receiving the reply: "Many can't go there; and many would rather die," Scrooge retorted: "If they would rather die they had better do it and decrease the surplus population."

That is what Harry Warner seems to have meant when he said that there is no room in this industry for more than three film-producing and theatre-owning companies. The independent producers, the independent exhibitors, all, in fact, who do not fit in the Harry Warner's scheme of things, have no right to live; and if he had his way about it, he would no doubt shoot them, to decrease the business population.

This paper wonders, as will many right thinking people, how Harry Warner would have felt, when the sheriff was, figuratively speaking, at their door about five years ago, if Adolph Zukor, William Fox, or any of the big producers at that time, would say: "The Warner boys ought to go broke; they have no business to try to make a place for themselves in the motion picture industry."

Harry Warner will go down in history as the man who tried to out-Scrooge Charles Dickens' Scrooge.

A LESSON THE INDUSTRY MAY LEARN FROM DISC USING BROADCASTING STATIONS

Some of the smaller broadcasting stations are using disc records instead of performers.

There has been a complaint by the public, naturally, that the music, when disc records is its source, is "canned," and therefore not satisfactory.

In an article published in the New York *Sunday Times*

of May 25, Mr. Earl Fuller, of Station WFBE, of Cincinnati, defends broadcasting from records.

His defense of this sort of broadcasting is not what interests us but the following statement he makes:

"Before a record is placed on one of the radio station's turntables it is laid on a soft rubber mat and thoroughly cleansed by means of a brush and a polishing pad. It is then picked up by the edge, so as to avoid a moist fingerprint which would tend to create a buzzing sound on contact with the needle.

"Such a sound might be plainly audible, due to the great degree of amplification.

"When a record has been played, it is put back in its envelope and returned to the fireproof filing cabinet.

"We seldom broadcast the same record more than twice. This brings the recording to our listeners at its very best. Broadcasters generally do not seem to realize that a record cannot be broadcasted satisfactorily as many times as it can be played on the phonograph at home. The difference lies in the amplification, which is much greater in the case of broadcasting."

* * *

If the fingerprints on a disc affect the reproduction of sound in radio broadcasting, they must affect it also in talking pictures, for in talking pictures, too, the amplification is much greater than in the home phonograph.

Notice, also, the care with which the discs are handled at the broadcasting stations and compare it with the lack of care which necessarily marks the handling of talking picture records, and you will know why first class results cannot be obtained in the theatre from discs.

Mr. Fuller says also that conscientious stations do not use a record more than twice. In moving pictures, the label that is pasted on the record has twenty spaces, in which the operator is supposed to make a mark each time he runs it, so that, when the record is run twenty times, regardless of the greasy fingerprints of every one that handles it, it may be withdrawn from service. But often the operator forgets to make a mark, so that the actual number of times a record is run is nearer to thirty than to twenty.

And yet some distributors are not satisfied with the number of runs they, regardless of greasy fingerprints, particularly during the hot summer weather, get out of each record; they paste a new label over an old label so as to make the subsequent-run exhibitors think that the record is new. Imagine the results these exhibitors get from such a record!

THE WARNER BROS.' EFFORTS TO PROLONG THE LIFE OF THE DISC

A subscriber from Portland, Oregon, has sent me a copy of "Film Trade Topics," a trade paper of that zone, in which there is a double-page Warner-Vitaphone spread, with the following statement:

"From the single-reel Vitaphone Varieties to the most elaborate Technicolor production, Vitaphone Discs satisfactorily meet every demand of exhibition. Vitaphone discs have passed the acid test of performance under every condition and have definitely proven their superiority over any method of sound recording and reproduction."

The exhibitor made the following notation on it: "When they start advertising like this they admit the day of the disc is gone."

* * *

Warner Bros. may spend millions of dollars extolling the advantage of the disc sound over the film sound; but it will be the exhibitor, after all, who will be the judge, as to the merits of the disc sound reproduction as compared with film sound reproduction. When he sees a picture in which the cymbalist in an orchestra strikes the cymbals but hears no sound, he will know that there is something wrong with the disc system, because he does not fail to hear the sound of the cymbals in reproduction of sound from film. And all the advertising Warner Bros. may do cannot make such exhibitor hear a sound from them. He will feel the same way when the needle jumps a groove and the customers in the theatre yell; or when he receives the wrong records and cannot give a show.

The fact that the Warner Bros. is spending money in advertisements of this sort proves correct the statement in HARRISON'S REPORTS made recently to the effect that a large number of exhibitors have discarded their turntables and have installed sound heads; or have bought an equipment that reproduces only sound from film, if they had not yet wired their houses. And every time an exhibitor throws the disc sound reproducing attachment out or installs only a sound head, he is a lost customer to Warner Bros.

HARRISON'S REPORTS

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TELEVISION—AN ENEMY OR A FRIEND?

Exhibitors have read a great deal lately about television. Some of the news items in the trade papers have been of such character as to imply that television is either here or "just around the corner."

Self-advertising producers have been responsible for a considerable amount of loose publicity; they have gone so far as to state that this, that or the other star would shortly appear in television dramas and that she was training for that particular sort of performance. Others have issued vague and sometimes meaningless statements to the effect that, when television comes, they will be ready, or that they are keeping well abreast of television progress and are prepared to give the exhibitor television acts as soon as they are given to them by anyone else. Under such circumstances, it is only natural that HARRISON'S REPORTS should have decided to collect all the available facts about this new art for the purpose of presenting them to the exhibitor, just as it collected and presented to him the facts about sound and about color when this information was needed, so that he might be kept fully informed on television as it applies to the theatre. The use of television at home need not be considered here; it certainly is not going to keep people away from the theatres any more than radio has kept them away. Television in the home, when it comes, will in all probability be of such quality of picture and of such program nature that it will not be able to compete with the comforts, program variety and picture quality of the theatre. The reasons for these opinions will be given in HARRISON'S REPORTS in this series of articles.

In preparing this material, HARRISON'S REPORTS has had contact with scientists who are at work in the practical development of the art of television, both for the home and for the theatre, and whose conclusions are based on long experience and intimate knowledge of television development work, in progress now in the laboratories.

Let it be understood, however, that the views expressed here are of necessity based on present engineering knowledge and practice, for television, although a rapidly developing art, is only in an experimental stage. Accordingly, conclusions that are now correct may require modification in the next few years. The best thing we can do just now is to give the facts that are available at present.

Television transmission and reception are complicated things, and, since it is not the intention to deal with the engineering problems of the subject, only a general idea will be given as to how television works.

The basis of all present-day television is the use of a "flying dot," or point of light to draw moving pictures on the screen. The method is entirely different from that used in motion pictures.

In motion pictures, the pictures are thrown on the screen complete: The first picture, complete and in full detail, is thrown on the screen and is cut off for a fraction of a second; then the next picture follows immediately afterwards, which is likewise cut off and the next picture follows, the process being repeated until the entire subject is shown. This rapid succession of pictures on the screen blends in the eye and brain by what is called in science, "persistence of vision": the retina of the eye has the property of retaining the vision for a fraction of a second after the picture has been cut off, so that when the next picture is thrown on the screen it blends with the preceding picture, making the eye and the brain receive the impression of a continuous motion; and since the production and the pro-

jection of motion pictures has approached perfection there is comparatively very little flicker or no flicker at all, and no jerky motion, while the operation takes place.

In television the method is, as said, different. To give the reader an idea, we shall ask him to imagine that a bright spot of light starts at the upper left-hand corner of the screen and moves horizontally across it until it comes to the right-hand edge of the screen, thus tracing a horizontal line of light. Suppose that the same spot of light reappears on the left edge of the screen, slightly lower than the place from where the first light spot had started on its journey, and moves across in the same manner, tracing a second line of light. Let the dot of light repeat this process, again and again, making a line of light from left to right, each time slightly lower, until the entire screen has been covered. Now, here is the remarkable fact: if the dot should move so fast as to make the trip from the upper left-hand edge to the lower right-hand edge, covering the entire screen in a small fraction of a second, the observer will get the impression that the screen has been uniformly illuminated. If the uniformly bright spot of light should cover the entire screen, say, twenty-four times a second, the observer will get the impression of a continuously, and uniformly, illuminated screen, with very little flicker. (The darting of the light dot across the screen is called "scanning.")

The strain to the eye and brain to receive the impression of a brightly illuminated screen from a flying light dot, scanning the screen at high speed, is, of course, greater than is the strain to receive the same impression by running the motion picture projector without film but with the light on, for the reason that the interruptions in the light picture created by the filmless moving picture projector are fewer than the interruptions in the television light picture. Consequently, there is less fatigue to the eye and brain in forming the impression of a continuously bright picture.

So far we have had no picture on the television screen as a result of the scanning of the screen by the flying dot of light. The next step is to control the brightness of the dot in some way so that sometimes it is bright, sometimes it is very dark, and at other times of a brightness between these two extremes. The dot then becomes capable of producing a picture effect on the screen, because some parts of the screen will get little or no illumination from the controlled travelling light spot, while other parts will be brilliantly illuminated. The dot of light acts almost as if it were a sort of brush, loaded with white ink, moving across the screen and depositing white ink in proportion to the pressure exerted on it.

Once you have grasped the fact that a controlled light dot can make a single picture in, say, one-twenty-fourth of a second, you will realize that it can repeat the process immediately after and can make a second picture, and so on. The second picture need not be the same as the first, any more than successive pictures in the movies are identical. If each successive picture, made by the light dot, differs from the picture formed previously in the same way as it happens in a motion picture film, it immediately becomes clear to the reader that the observer will get the impression of a moving television picture.

Keen people will at once object to this method of making pictures on the ground that the resultant pictures are rather crude and coarse, with much less detail than is obtained from the fine-grained film now used for positive prints. They will point out that the spot of light on the

(Continued on last page)

"Shadow of the Law" (AT-F&D)—with William Powell

(Paramount, June 14; running time, 70 minutes)

Good direction and settings and a fine performance by William Powell, makes this an interesting picture. One feels sympathetic towards the hero because he is sent to prison for a crime he is innocent of. There are some very tense moments when the hero makes his escape from the prison and the guards go in search of him, and also some very dramatic moments when the detective finally locates the hero and he endeavors to hide his identity.

The hero (William Powell) goes to prison for life because his one witness to the crime (villainess) runs away and does not testify for him because she feared that the publicity might not be good for her. While in prison he is put in the same cell with a man who feels a great deal of sympathy for him. After being in prison for three years the Warden offers him a position as the head of a certain department if he will get his cell-mate to talk to him and to confess to a certain crime. The hero does not promise anything but he is given the better job. When he gets back to the cell he tells his friend all. This his cell-mate considers so decent on the part of the hero that he induces the hero to listen to his plan for him (the hero) to escape. He tells him that he had been stealing material from the sewing room for some time and had sewed up a coat and that the hero could use that when he escapes from the prison. They arrange for the hero to hide in a box that was to be shipped out that night. The hero hides there and makes his escape. In time the hero works himself up to a very high position in a mill. His employer's daughter is in love with him and he with her but he does not tell her so because he first wants to find the villainess to have his name cleared. His cell-mate is freed from jail and after reading a coded message in the newspaper comes to the hero and they arrange that he go to the villainess, who had been located, to try to get her to come to the hero to sign an affidavit. The villainess, after getting the new name and address of the hero, frames his friend and has him arrested. They find new money on him, which the hero had given him to give to the villainess to induce her to go to the hero. The villainess goes to the town where the hero is and tries to blackmail him into giving her \$50,000 to sign the affidavit. The hero, with the aid of the detective, who had come to get him back, finally gets the information that clears him. In the meantime he confesses all to the heroine, whose love does not waver under the circumstances.

The plot has been founded on the John A. Moroso story, "The Quarry"; it was directed by Louis Gasnier. Others in the cast are Natalie Moorhead, Marion Shilling, Regis Toomey and others. The talk is very clear. (Silent values, good.)

"They Learned About Women"—with Van & Schenck

(MGM, February 14; running time, 90 minutes)

Just fair! There are some situations that are better than fair—a few of them are, in fact, deeply appealing; but their effectiveness is lost in too much footage, most of which is uninteresting. The theme is similar to that of the story in which Moran and Mack acted in the Paramount picture, "Why Bring That Up?" It deals with two actors, life-long friends, who are made to fight and to part because of a woman. In this picture the one who falls in love with a gold-digger and forgets the heroine is Joe Schenck; he takes the part of Jack. Gus Van, who takes the part of Jerry, tries to make him see the folly of his ways but is unsuccessful; Jack marries the gold-digger, giving up the heroine (Bessie Love). To complicate matters, Jerry himself is in love with the heroine, but because of his pal he had kept his love a secret. The heroine is heart-broken when she finds out that the man whom she loved and to whom she had been engaged, had married another woman. The gold-digger is the cause of the parting of the two friends, even though they had been big league players for years, filling in vaudeville time during the winter season. But it did not take long for Jack to realize what a mistake he had made; he goes to Florida to watch his baseball team playing. Jerry becomes aware of his presence but instead of resenting it he goes to his pal and begs him to join the baseball team again. Jack agrees to join, but when he finds out that the heroine had promised to marry Jerry, his heart is so broken that he cannot play well. The result of it is that he is pulled off the team. Jerry knows that Jack's bad playing had been caused by his realization that he had lost forever the chance of marrying the heroine and makes him believe that he does not want to marry her himself. This puts new

life into Jerry and when he gets another opportunity at the game he helps his team win it. Jerry is sad, for he, too, loved the heroine, but is happy at the thought that he had made his old pal happy by his sacrifice.

The story is by A. P. Younger; the direction, by Sam Wood and Jack Conway. The talk is clear. (Silent values, fair.)

NOTE: The picture has just been shown in New York City, at Loew's New York, a second and third-run theatre, for the first time; M-G-M did not show it even at their State theatre, a second-run house, let alone at the Capitol.

"Trigger Tricks" (AT-F&D)—with Hoot Gibson

(Universal, June 1; running time, 60 minutes)

A good Western program picture, the kind that keeps one in suspense throughout. The hero uses some ingenious tricks to trap the villain and make him confess to the murder of the hero's brother. There is some good comedy supplied by the hero's two friends who assist him in rounding up the villain's gang:—

The heroine, owner of a sheep ranch, had about made up her mind to sell the ranch and go east when she receives a visit from the hero. He tells her he is the brother of her former foreman who had been killed, and he begs her not to sell the ranch. He tells her he will fight her enemies and will avenge the death of his brother. The heroine, fearing that there will be more blood-shed because of the villain's desire to possess the ranch, refuses but the hero pleads with her until finally she says she will stick and fight with him. They then concoct a scheme whereby the hero goes to the villain and has the villain hire him as a spy to work on the heroine's ranch, and also to do killing when necessary. The hero reports to him each evening, keeping him misinformed as to the true facts, and then tells him that the heroine had hired a new foreman with a gang of eighty men. The hero tells the villain that it is necessary to send his men to certain spots to waylay the heroine's new gang that is coming, when there is no such gang at all, but only two men helping the hero. The villain agrees to send these men and the hero rushes back to the heroine's ranch, and he, with his two friends and with the heroine, make two phonograph records to be used in the dark so as to make the villain's gang think there are many people against them. The trick works well and they have the villain's whole gang bound up. The hero rushes to the villain, telling him that his men have captured the heroine's gang, and in the presence of the sheriff and his two men makes the villain confess to the murder of his brother.

The story was written and directed by Reaves Eason. The supporting cast, consisting of Sally Eilers, Bob Homans, Jack Richardson, and others, do some good work. The words are intelligible throughout. (Silent values, good.)

"Rough Romance"—with George O'Brien

(Fox, June 15; running time, 56 minutes)

A good lumber camp melodrama of the program variety. The action is pretty fast, there is love interest, and there are some thrills. The thrills are caused in the closing scenes, where the heroine, chased by the villain, jumps on the floating logs to escape him and falls into the swift current just as millions of logs, released by a blast of dynamite, were carried down the river. The hero jumps in and saved her just in time.

The story shows a young heroine, daughter of a fur trader, in love with the hero, who, having known her since babyhood, had not realized that she had become a woman. He promises to take her to a dance, but because the people who were to attend it were rough, he did not think it was the proper place for her; so he changes his mind and does not take her there. The villain, who had been stealing furs and had been compelling the heroine's father to hide them for him, shoots and kills a trapper, who had caught him stealing his furs. The hero happens to be a witness from afar, and although he could not distinguish the face of the murderer he had guessed who he was. The villain fears the hero and makes up his mind to kill him. While returning home from the town, the hero is spied by the villain and is shot at. But he draws his gun and shoots and kills the villain's partner before he himself was shot in the arm. The hero's pal takes the hero to the heroine's house and asks her to hide him, because he felt that he did not have a chance to prove that he had killed the man in self defense. The villain calls on the heroine's father and not finding him there attempts to take the heroine forcibly away. The hero, who had by this time recovered somewhat, shows up and, having

heard the villain's confession that it was he who had murdered the trapper, orders him to put up his hands and after taking his gun away from him orders him to march to the sheriff with him. On the way they grapple and fall into the river. The heroine jumps on the logs but falls into the swift current. The hero, however, rescues her just before she was carried away by the floating logs. They marry.

The plot has been founded on a novellette by Kenneth B. Clark. A. F. Erickson directed it. Mr. O'Brien does good work. Helen Chandler is the heroine, and Antonio Moreno the villain. The talk is clear. (Silent values, fairly good.)

"In Gay Madrid"—with Ramon Novarro

(MGM, May 17; running time, 81 minutes)

It has been a long time since Ramon Novarro appeared in as entertaining a picture. One may, in fact, say that it is as good a picture as he has ever appeared in. The acting is charming throughout, and in parts cheerful to those who see it, by reason of the fact that he is presented as a student, making mery with other students. The fact that the action unfolds in quaint Spain makes the picture more interesting. The love affair between Mr. Novarro and Dorothy Jordan is extremely charming. Mr. Novarro is called upon to sing several songs and he does so artistically. He has a good voice and the songs he sings are tuneful.

The action unfolds in Madrid, Spain, where the hero, the pleasure loving young son of an aristocratic Spaniard, is told sternly by his father that he has had his last escapade in Madrid, and that he must go to Santiago to continue his studies in the University there. The father hoped that, by putting his son in the care of an old friend of his there, he might reform him. The hero goes and soon becomes popular with the other students; but not with the heroine, young daughter of his host, who had heard about his many escapades in Madrid, nor with her fiancé, who had never let an opportunity go by without slighting him. The heroine soon falls in love with him, however, and when her fiancé insults the hero in her presence she breaks her engagement with him. The heroine's aunt likes the hero and wants her niece to marry him. But she advises the heroine not to be so warm towards him, for that might make him careless and show less love towards her; she advises her to receive him coldly until he asked her to marry him. The hero is heart-broken at the heroine's change of attitude. In one of his despondent moments he sends for his old "flame" from Madrid. The ex-fiance happens to see her in the hero's room and notifies the heroine's father. Her father and the hero's father demand proof of his accusations and he takes them to the hero's room, where they find the woman there. The engagement is naturally broken, despite the hero's efforts to convince them that he had meant no wrong; they would not listen to his explanations. The heroine's brother strikes the hero in the face. The hero, telling him that not even the brother of the woman he loves could so insult him, challenges him to a duel. The duelling place is appointed and the seconds chosen. The heroine is informed of the contemplated duel but arrives on the grounds too late to prevent the shots being fired. The heroine's brother is unharmed because the hero had fired in the air but the hero is shot near the heart. The heroine, not knowing that the hero had been wounded, upbraids him severely for having attempted to murder a mere boy and tells him how much she hates him. Just as she had finished, however, the hero reels and falls to the ground unconscious. The heroine is frantic; she embraces him and calls him to look at her, telling him how much she loved him and how much she regretted having said bitter things to him. The hero in time recovers and he and the heroine marry.

The plot has been founded on the novel, "La Casa de la Troya," by Alejandro Perez Lugin. Robert Leonard has directed it. In the supporting cast are: Claude King, Eugenie Besserer, Beryl Merer, William V. Mong and others. The talk is clear. (Silent values, excellent.)

"Numbered Men" (D)—with a Star Cast

(First National, rel. not yet set; time, 66 minutes)

A very good melodrama revolving around prisons and prisoners. There is much human interest, and there are several thrills. The thrills are caused by the hunt of an escaped prisoner, and the human interest by the hero's self-sacrifice. There is plentiful love interest, too.

The story opens in a prison and shows the hero and several other prisoners, all honor men, due to an honor system installed by the warden, feeling upset over the fact that a vicious prisoner (villain) had been assigned among the honor prisoners; they feared that he might do something that would cause the warden to lose faith in them and thus

to cancel their rights. A young man, chum of the hero, is in love with a young woman. He is so deeply in love with her, in fact, that his fear lest she fail to wait for him to come out of prison puts in his head thoughts of breaking jail. But the hero quiets him down. The hero and the other honor prisoners are sent to construct roads. While they are away, the villain influences the prisoners to revolt. During the riot he escapes. The warden with prison guards calls on the hero and informs him of the riot and regretfully tells him that he is compelled to cancel their privileges. The hero begs the warden to give them a chance to capture the villain so as to prove to him that the honor system is not a failure. They hunt him everywhere. One of them eventually spies him and shoots and kills him just as he was about to shoot and kill the hero's chum. The villain had previously shot and killed the man who had framed the heroine's sweetheart, and who had also framed him. This man was infatuated with the heroine and had followed her to the farm. His death makes the heroine's chances of getting evidence of her sweetheart's innocence vanish. The hero, however, gives information that lead to his chum's freedom at the expense of his own liberty.

The plot has been founded on the play, "Jail Break," by Dwight Taylor. It was directed well by Mervin Leroy. Conrad Nagel is the hero, Raymond Hackett the chum, Bernice Claire the heroine, Ralph Ince the villain. Some of the others in the cast are Blanche Frederici, Tully Marshall, Ivan Linow, William Holden and George Cooper. Mr. Cooper contributes considerable comedy. The talk is clear, but the sound is not sharp. (Silent values, very good.)

"Holiday"—with Ann Harding

(Pathe, June 3; running time, 99 minutes)

I have not seen the stage production, which is said to have been a very good drama and therefore I am not able to compare the talking picture with it. But, although the talking moving picture version is a good dramatic entertainment, it is not extraordinary. One of the main drawbacks is the fact that too much importance is placed in the hero's desire to have a holiday while young, so as to spend the money that he might make and then start all over again—an importance altogether out of proportion to what the idea deserves. And because the action revolves mainly upon this idea, it does not impress one as much as the good direction and the excellent acting, combined with the beautiful settings, make the picture deserve. Yet it is, as said, a good entertainment. What pleases the spectator is the fact that Ann Harding, as the heroine, and Monroe Osley, as her brother, although they are children of an extremely wealthy father, are not snobbish. They, in fact, lack snobbishness to such a degree that when their young sister (Mary Astor) brings a commoner (Robert Ames) into their house and tells them that she is in love with him and that she is going to marry him, they applaud and urge her not to be discouraged by the inevitable stern opposition of their inflexible father. One likes to see them show traits of regular human beings. The action keeps one interested, well at times, comfortably at other times, all the way through. One is never, in fact, bored. There is considerable pathos, and some comedy.

The story deals with a wealthy man's daughter, who meets at an ice carnival the hero, a self-made man, and falls in love with him. He, too, falls in love with her. They decide to marry, and she takes him to her father to break the news to him. Her sister (heroine), a different girl from what one would expect of the daughter of a rich man, congratulates her and urges her not to weaken at the expected opposition of their father. The father is compelled to make the best of it. The hero insists that after their marriage they shall take a holiday until the money he had made up to that time is gone, promising that he will start all over again afterwards. As the father had made connections for him in the business world, he insists that he accept his plans. To this he is aided by his young daughter. But the hero would not have it that way. He feels uncomfortable as his prospective father-in-law outlines what they should do after their marriage and where they should go. One argument leads to another and the engagement is cancelled. The heroine, who loved the hero secretly, and who, as she had later found out, was loved by him, having appreciated the hero's manly qualities, follows him to the boat to Europe after being convinced that there was no chance to heal the breach between the hero and her young sister.

The plot has been founded on the stage play by Philip Barry. Edward H. Griffith directed it. Mary Astor is the young sister, Ann Harding is the heroine, Robert Ames, the hero, Monroe Osley, the heroine's brother. Hedda Hopper, Hallam Cooley, Creighton Hale and others are in the supporting cast. The talk is clear. (Silent values, pretty good.)

screen is probably much larger than the image of the silver grain in the positive. And they will be right in their conclusions, for it is a fact that the silver grain images on the screen are practically invisible to the audience, whereas the light dot "grain," which is square in shape, is visible. At a recent demonstration of theatre television on a six-foot screen, the light dot was acutally one and one-half inches square. Accordingly, the picture lacked that exquisite detail which is seen in motion picture close-ups. The demonstration was, in fact, restricted to close-ups of the head and shoulders of the actors.

This brings us to the question of how to measure roughly the amount of detail in television pictures so as to establish a method of approximate comparison with motion pictures.

Clearly, the detail of a screen picture depends on the size of the grain, which makes up the image. In television, the size of the grain is simply that of the spot of light on the screen. If you find out how many of such spots it takes to fill the screen, you get the number of, what the television engineers call, "dot-elements" on the screen. This is a fair measure of the amount of detail that can be obtained.

There is just one point that must be kept in mind: once the number of dot-elements in a picture is fixed, the detail for that picture is determined definitely, just as is the detail in a half-tone, which is governed by the number of half-tone dots. If a picture of a certain size consists of, say, one thousand dot-elements, its detail is fixed; the dots may be made twice, three and even more times larger, but the detail remains the same. If the dots are small, the picture may be viewed from a close distance; for small dots blend or merge into a smooth picture at a comparatively short distance. If the dots are, on the other hand, large (made large for the purpose of increasing the size of the picture), the observer must stand at a considerably greater distance before the dots may merge into a smooth picture. No detail is gained by making the picture larger. This is perhaps a revelation to motion picture exhibitors, and practically speaking to all laymen except to television and to some other engineers; but it is a fact he must keep in mind in connection with television work. Let him always remember that in television it is not size but detail that counts, and that size alone will not make television popular permanently any more than an elephant may become a more popular household pet than a fox terrier just because he is many times larger. Viewing the matter most generously, we may say that quality, that is, picture detail, counts at least as much as size, if not more.

Experience has shown that, in theatre television, the dot may be as much as one inch square without being objectionable to an observer who stands fifty feet away from the screen but only during the early days of television; for even for a screen 12 x 10 feet more than 17,000 such one-inch-square dot-elements are required for a fairly satisfactory television picture. And such a number is several times larger than anything yet attained by leading experimenters up to the present day.

For permanently satisfactory results, the picture thus produced must be visible in the theatre with equal brightness through a wide angle; it must not fade out at the sides of the house or in the balconies when the picture is bright to one standing in the middle of the orchestra and in all places on a straight line vertical to the screen. And this is a difficulty that has not yet been overcome by television engineers.

In the articles which will appear in HARRISON'S REPORTS from time to time there will be further and complete comparisons between theatre motion pictures and theatre television; details of what will be required of television in the future before it can be made a commercial success; the problems the exhibitor must meet when television comes, if it ever comes; and its probable uses. Suggestions will be made to enable the exhibitor to determine whether television, as demonstrated to him, has actually arrived, and if it has, how he can profit by it. In the meantime, HARRISON'S REPORTS will suggest to the exhibitors not to allow themselves to become panic-stricken by wild claims of television possibilities and probabilities; for according to the opinion of men who are in a position to know it is extremely unlikely that television will even injure the vogue of the motion pictures, much less displace it.

WARNER BROS. AND FIRST NATIONAL ADOPTING SOUND-ON-FILM

Warner Bros. has just announced that, because of the

demand for sound-on-film versions from theatres that are equipped with only a sound-on-film reproducing apparatus, it is going to supply the exhibitors with sound-on-film prints.

A circular from First National, sent to exhibitors, states the following:

"It is with a great deal of pleasure and satisfaction that I feel we can resume our pleasant business relations which were temporarily broken on account of previous method of recording. I am very glad to advise you that each one of the thirty-five pictures which First National will release during the coming season will have SOUND ON FILM.

"So that you may have an immediate supply of outstanding pictures sound on film, we have arranged to make available for early play-dates the following big pictures from First National's current program: Marilyn Miller in 'Sally'; Richard Barthelmess in 'Son of the Gods' and the 'Dawn Patrol'; Alice White in 'Sweet Mama'; Billie Dove and Clive Brook in 'Sweethearts and Wives' and the all color sensation now playing at two dollars on Broadway 'Bride of the Regiment'. . . ." (NOTE: "The Bride of the Regiment" is a sensation, well enough, but as a flop. P. S. Harrison.)

It is hardly necessary for HARRISON'S REPORTS to discuss here what has prompted Warner Bros. to change their recording policy, for this is not what concerns us but whether the film sound they are offering is original or "duped." Let us attempt to find out:

In the latter part of last November, Warner Bros. released a statement to the exhibitors and to the trade papers reading partly as follows: "From time to time there have come to us from various sources statements to the effect that exhibitors have been informed by salesmen that it is only a matter of time before Warner Bros. and First National will be recording on film rather than on disc. . . .

"There is no intention, immediate or remote, on the part of Vitaphone Corporation of changing its present method of sound recording for its own product, of Warner Bros. and of First National. . . ."

Since the Warner Bros. executives stated so emphatically at that time that they did not intend to change their recording system, we must assume that this decision was made only about a month or so ago—perhaps at the time they were preparing to hold their annual sales convention.

Let us now see whether the pictures First National is offering to you have been duped from the disc or are original film recordings:

Production of "Sally" started May 25, and finished September 17, 1929; "Son of the Gods," Sept. 17, 1929, and ended about two months later; "Bride of the Regiment," Oct. 12, 1929, and finished about three months later; "Dawn Patrol," January 25, and finished May 10, 1930; "Sweethearts and Wives," finished January 25, 1930 (I have not been able to learn when production started); preparation of "Sweet Mama" started January 25; but as there have been many title changes before the picture was finished, I am not in a position to give you the facts on this picture.

As you will see, all these pictures were produced previously to the time the Warner, Vitaphone, and First National executives had decided to record on film; therefore, we may reasonably assume that the recording of all these pictures has been duped, the sound having been transferred from disc. And you know what duped sound is: it is poor when it is transferred from film to film; but when it is transferred from disc to film, it is "atrocious."

As I do not know what pictures Warner Bros. are offering to you with film sound I am not able to give you an opinion as to whether the film sound is duped or not; but I should think that the sound of all Warner Bros. pictures produced previously to May 1, 1930, is duped.

If you should decide to buy any Warner Bros., First National, or Vitaphone pictures with film recording you had better insert in the contract the following provision: "The Distributor guarantees that the film sound has been recorded originally on the film, and that it has not been first recorded on a disc and then re-recorded on film. In the event the Distributor furnishes the prints with a sound recorded otherwise, this contract to be considered null and void, and the Exhibitor shall be entitled to damages, to be determined by the courts of this state, if no other means of settling disputes arising under this contract is contained herein.

"Signed on the part of the Distributor by
"....."

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No. 25

The Producer Activities on Zoning and Protection

Mr. E. E. Alger, of Alger's Theatre, Peru, Illinois, has written to this office as follows:

"I have been serving on a committee to re-zone the State of Illinois. Mr. J. J. Rubens, of Publix, also was on the committee and presented a plan for zoning, which I am enclosing. Charles C. Pettijohn was also present at all times, and was very insistent that this plan be adopted. No definite action was taken, as the meeting was postponed in order to await action of the committee that was working on the Chicago City territory.

"It is evident that the Distributors and the Circuit Owners are trying to work out some legal plan to justify protection in order to prevent Government prosecution.

"One other independent exhibitor sat on the committee with me, and he also was of the same opinion that I am regarding it.

"I am enclosing also a letter that I have sent to each member of the committee, stating that we do not approve the plan.

"I should like to suggest that you advise every exhibitor to be on his guard in his territory, as the producers are evidently trying to slip something over. The Allied organization can no doubt give you complete information regarding it."

The Plan

The zoning plan for Cook County, which was submitted by the Hays organization through C. C. Pettijohn to the exhibitor committee, consisting of six affiliated exhibitors and only three independent exhibitors, and which has, no doubt, been submitted to similar committees in every zone in the country, reads as follows:

"Relative to protection of a 'larger town' over a 'smaller town.' Protection of one mile radius shall be granted for each one thousand of population a 'larger town' over a 'smaller town.' A forty mile radius shall be the maximum protection area in any situation. Small town adjacent to and within a radius of three miles from a larger town should be considered as second run situations. The following is the suggested chart to determine the protection afforded a 'larger town' over a 'smaller town.' Within a ten mile radius of the larger town termed key center fourteen days protection. Twenty mile radius ten day protection. Thirty mile radius seven days protection. Forty mile radius five days protection. The above formula is based on theatres charging the regular top daily admission price of the key center town. The regular top daily admission price of the smaller town shall also be used for computing this protection.

"For each five cents of a lower admission price charged by a smaller town one extra day shall be added to the number of days protection afforded the key center. Any town, excepting the town directly adjacent to and connected with the larger town over three thousand population, shall be considered a key center. Where protection overlaps from one key center to another it is distinctly understood that in no event shall a smaller town be permitted to play ahead of a larger town in the recognized radius of a larger town.

"Second and subsequent run situations.

"Second run houses charging the same admission price as a first run theatre may play a picture fourteen days after the first run. Second run theatres charging an admission price of five cents less than a first run theatre shall play twenty-eight days after the first run. If thirty cents admission is charged forty-nine days after first run. If twenty-five cents admission is charged seventy days after first run. Regardless of the admission price charged by the first run house second run theatres charging a top admission price of

twenty-five cents shall not be required to play the picture later than seventy days after the first run. In the event of an admission price of twenty cents is charged ninety-one days protection is afforded the first run house. If fifteen cents admission is charged one hundred twelve days protection.

"Suggested additional conditions.

"Smaller towns shall not advertise through the medium of posters or newspapers a 'protected picture' until the engagement ends at the larger town which has protection over him.

"Second run theatres shall not advertise a second run picture either inside or outside of his theatre until after the first run engagement has been completed. If this condition is violated the second run picture is set back thirty days without prejudice to the subsequent runs.

"Two for one tickets shall be considered as half admission price regularly charged.

"Double or triple programs shall not be permitted unless all features on said program shall be over one year old.

"Distributors are urged not to permit the destructive practice of booking the same star in first and second run competitive situations on simultaneous dates."

Mr. Alger's Recommendations

The recommendations which Mr. Alger has submitted to the committee read as follows:

"Gentlemen:

"Relative to the tentative suggestion presented by Mr. J. J. Rubens of Publix Theatres at the Committee meeting yesterday, I wish to state that as a member of the committee representing the Independent Theatre Owners, I am not in favor of the plan for the following reasons:

"The whole theory of protection is wrong and is only tolerated by the independent exhibitors on account of its being forced on them.

"The inclusion of all towns within a three mile radius of any town and considering it as a second run is unjust to the theatres located there, as a penalty of twenty-one days protection for each five cents reduction in admission price is excessive. Why should a town four miles from a key center be penalized only one day protection for each five cents less admission price, while a town three miles away would be penalized twenty-one days for each five cents less admission price? It is self-evident that Mr. Rubens arrived at this, to fit some particular case in the Publix territory. This unjust discrimination lays the whole scheme open to prosecution in the courts. For instance, in my territory LaSalle has protection over Peru and Spring Valley, the latter a Publix town. Spring Valley, a smaller town, is only three miles from Peru, and yet would be able to show pictures fifty-two days ahead of Peru, at the same admission prices.

"The suggestion of not letting any theatre run a picture ahead of any with overlapping protection from a larger town, would practically nullify the whole zoning agreement as this territory can reach out for a distance of forty miles. A town such as Lincoln, Illinois, while permitted to show a picture seven days after Springfield, cannot run the picture ahead of Bloomington, Decatur, or Peoria.

"The committee with full powers to act must be made up of at least 50% of independent theatre owners, for them to have any power whatever, as the committee now appointed is made up of three exhibitors and six opposing.

"The tentative agreement as drawn up by the committee yesterday was the complete plan presented by Mr. Rubens of Publix, and fully agreed to by Mr. Pettijohn of the Hays

(Continued on last page)

"Hot Curves"—with Benny Rubin, Rex Lease and Alice Lake

(*Tiffany, June 1; running time, 86 minutes*)

A very good comedy, with baseball playing as a background. The laughs are plentiful and occur all the way through. There is considerable human interest, and a few thrills. The thrills occur during Benny Rubin's ride in an aeroplane in a severe storm; the spectator is made to feel as if the aeroplane would crash at any time. The laughs are caused mostly by the antics of Mr. Rubin. The baseball game, which occurs in the last scenes, is so well done that it is exciting.

The story deals with a famous ball player's son, who plays on a big league team. His playing is poor and he is about to be discharged when the boy's grandmother begs the manager of the team to give him a chance, because she knew that he had the stuff in him. A representative of the manager is sent to sign up a ball player named Goldberg, who had made a good name for himself as a pitcher. Having found out that Goldberg had been signed up by another team, he signs up a Goldberg (Benny Rubin) he had found on the train selling fruit and cigarettes; Goldberg had made him believe that he was a good pitcher. The manager is disgusted with Goldberg and is about to discharge him when he notices that he had done fine pitching. He then changes his mind. During the season the young hero gains great fame by good playing but he falls under the charms of a gold-digger. The hero's grandmother comes to see him and Goldberg, in order to hide from her the fact that he was with the gold-digger, makes her believe that he had been sent out of town. But he takes her to a cabaret to entertain her. Goldberg goes to the private-room where the hero and the gold-digger were. He finds the gold-digger alone and insults her, telling her that she must leave the hero alone. The hero returns and, as the gold-digger had complained to him about his friend's conduct he strikes him. Goldberg leaves, sad. The following morning the manager reads an account of the hero's intoxication in the papers and suspends him indefinitely. The hero stands the gaff for a while but he eventually becomes despondent and decides to leave for home. But a girl who loved him, even though he had broken her heart when he fell under the charms of the gold-digger, meets him and by telling him cutting words makes him come to his senses. He stays, determined to take his medicine like a man. In the meantime Goldberg obtains the manager's consent to reinstate the hero. With the cheerful news he rushes to the hero's room. But instead of finding the hero he finds a note he had left informing him that he was going home. Goldberg goes to the train but as he is late he rushes to the air-drome to make the trip by aeroplane. His unaccounted absence leads the manager to believe that he had met with foul play. The hero is reinstated but he does not play the game he used to play; he is too heartbroken because of the absence of his friend to exert his best efforts. But Goldberg soon appears and cheers everybody into winning the world's series.

The plot has been based on a story by Frank Mortimer. Norman Taurog has directed it. Mary Carr, John Ince, Natalie Moorhead, Paul Hurst and some others are in the cast. The recording is excellent. (Silent values, excellent.)

"The Big Fight"—with Guinn Williams

(*Sono Art-World Wide, rel. in Aug.; time, 68 minutes*)

A very good pugilistic picture. There is good love interest, there are many situations which appeal to the emotions, and some thrills. The thrills are caused by the prize fight, which has been done well. Suspense is caused by the fact that the heroine's young brother's life is in danger; he had been kept a prisoner by the villain, who threatened to have him killed unless the heroine had drugged the hero into throwing the fight. Ralph Ince takes the part of the villain; his towering figure and his good acting impress the spectator with realism:—

The hero, a champion prize fighter, is in love with the heroine, a manicurist. But she always rejects his marriage proposals. The hero, however, takes her

refusal as a man, waiting and hoping. The heroine's young brother had induced the villain by trickery to bet on a fight. The villain wins but when he goes to collect he finds out that the boy had not placed the money but had squandered it with the hope that if the bet were lost the villain would not discover the deception. He gives the boy twenty-four hours to bring him the money, making him understand that, in case he should fail, he would be "bumped off." The boy tells his sister about it. The sister is frantic. When the hero learns of her predicament he offers to pay the money but she refuses to accept it from him because she dislikes him. But he goes to the villain and offers to pay the money. The villain, however, pretends that he is generous and asks him to forget about the money and that nothing would happen to the boy. This gives him an opportunity to make a dishonorable proposal to the hero, pointing out to him that, if he would listen to reason and throw the game they would clean up millions. The hero feels insulted and leaves. The villain, knowing that the hero loves the heroine, sends for the heroine and tells her that unless she agrees to drug the hero just before he entered the ring the life of her brother would not be worth a cent. Confronted by a difficult situation she pretends to agree. She makes up with the hero and enters his dressing room as if she meant to convince the villain, who was in the room, that she would carry out their understanding. The villain had bet heavily on the hero's opponent and did not want to take any chances. The heroine pretends that she puts the drug into the water glass. The fight goes on but the villain does not notice any bad effects on the hero. He then realizes that the heroine had not kept her part of the agreement. The villain has the drug put into the bottle the hero was drinking water from, but the colored servant, friend of the hero, throws the bottle away because he thought that the water looked too dirty. The police, who had been notified by the heroine of her brother's predicament, are after the villain. He tries to make a getaway, but is shot by a detective and killed. The boy's life is saved, the hero wins the fight, and the heroine, realizing that the hero had a noble character, agrees to marry him.

The plot has been founded on the David Belasco and Sam H. Harris stage play, which was written by Max Marcin and Milton H. Grooper. James Cruze has directed it. Lola Lane is the heroine. Stepin Fetchit is in the cast. He should keep people laughing all the time with his lazy ways and with his slow, dragged out, talk. The talk is clear. (Silent values, excellent.)

"The Lady of Scandal"—with Ruth Chatterton

(*MGM, May 24; running time, 75 minutes*)

Cultured audiences should enjoy this picture well, but it is doubtful if it will appeal to the rank and file, even though many of them will be attracted by Miss Chatterton. The story deals with society people, lords and ladies, and the action is mostly subtle—too subtle for the understanding of the average person. The direction and the acting are, of course, of the highest standard. And so is the recording.

The story deals with the heroine, a musical comedy actress, with whom the son of a lord had fallen in love. His family, however, objects to his marrying her. But because the young man is insistent, regardless of the feelings of his parents, the father invites the heroine at his home, hoping that she will find herself so out of place that she will give the young man up. But the heroine, not only does not feel out of place amongst them, but also becomes the dominating figure in the household. Her polished manners and her intellectuality soon win the admiration of every one. But she falls in love with the elder brother of the young man, and he in love with her. The young man, realizing that the heroine no longer loves him, pretends that he has fallen in love with another woman and asks her to release him of his promise to marry her. The heroine is happy. But when she finds out that the husband of the woman the elder brother had had an affair with is

dead, she induces him to go back to her telling him that they would never be happy unless he did the right thing by that woman. The heroine returns to the stage.

Frederick Lonsdale's "The High Road," has furnished the plot. The picture was directed by Sidney Franklin intelligently. Basil Rathbone is the elder brother, Ralph Forbes the young brother. The talk is clear. (Silent values, fair.)

NOTE: It is a substitution. See analysis in June 7 issue.

"Cheer Up and Smile"—with Arthur Lake (Fox, June 22; running time, 66 minutes)

In a crowded house, this picture might create some laughs among young people; but the story is insipid. It presents the hero as a young man with the intelligence of a five year old child. The comedy comes chiefly from the hazing, which the young hero goes through in order that he may be elected to the college fraternity. One of the things he had to go through was to kiss the first woman he met. He carried it out but the young heroine's jealousy was aroused and she quit him cold. He tried to explain but she would not listen. One of the other things he had to do was to kick in the back the first man he would meet. It happened to be one of the professors and the matter was naturally reported to the dean, who suspended him. The result of it was that he, having lost the love of the heroine, and having been made to suffer suspension unjustly, left college. He went to New York and there he obtained a position as a drummer at a broadcasting station. Burglars held up the station. Because they had put the tenor out of commission by a blow on the head with the butt of a gun, in order for them to prevent the authorities from learning that there was something wrong there, they forced the young hero to sing. He sang interruptedly but the public (strangely) liked the song and he became an attraction immediately. After some more complications the heroine came to New York and joined the hero.

The story is by Richard Connell. Sidney Lanfield directed it. Dixie Lee is the heroine. Charles Judels, the Frenchman, again goes through his hysterics when something goes wrong, or when he suspects his wife of flirting. The talk is fairly clear. (Silent values, fair.)

"The Social Lion"—with Jack Oakie (Paramount, June 7; running time, 60 minutes)

A good comedy-drama, with numerous laugh-provoking situations. There is considerable human interest, too. The comedy is caused mostly by Jack Oakie. Much comedy is provoked by Skeets Gallagher's wisecracking. There is an interesting polo game, which offers also a few mild thrills. The love affair between Jack Oakie and Mary Brian is charming.

The story deals with the hero, a prize fighter, who, while fighting in the ring, loses the fight because his opponent had tricked him; he had made him believe that his shoe laces were loose, and when the hero bends his head to look he receives a hard blow on the jaw. He returns home and becomes an assistant to his father in conducting a garage. Some society people stop at the garage for gas. The beauty of a young woman amongst them (Olive Borden) attracts his attention. In order to have some fun, the young society woman invites the hero to the polo grounds. The hero goes with them and while at the grounds he criticizes the playing. The young woman, thinking that the hero knew nothing about polo, dares him to join the game. Without any hesitation, the hero grabs the horse and stick of a player and joins the game. The surprise of the young woman and of the others is great when the hero shows playing ability of a star player. The manager of the team engages the hero to play. The hero falls in love with the young woman, forgetting the heroine, a home town girl, who loved him. He composes a song for her and asks her to hear him sing it. Seeing an opportunity to have some fun with the hero, she advises her friends to hide and hear her making love to him. They do and after the hero ends his song, she laughs at him and signals her friends to come out of their hiding. The hero is so hurt that he

decides to leave. But the heroine, who worked as a telephone operator at the club, tells him that if he should quit they would think him yellow. The hero reconsiders; he takes part in the games the following day and, after winning "hands down," leaves the club, saying that he is out of place there. He goes back to the heroine.

The plot has been founded on the story, "Marco Himself," by Octavus Roy Cohen. A. Edward Sutherland has directed it with intelligence. Mr. Oakie does good work; his part is somewhat similar to the part he took in "Fast Company." Mary Brian, too, does good work. The talk is clear. (Silent values, good.)

"Good Intentions"—with Edmund Lowe (Fox, June 29; running time, 73 minutes)

Better even than "Dressed to Kill." The action is so interesting that at times it holds the spectator in tense suspense. Mr. Lowe takes the part of a high class crook, a genius; he awakens sympathy, not as a crook, but as a man—his love for the heroine makes him change, and when he finds out that she loved another man he sacrifices his own love and protects the other man from harm. The direction and acting are artistic, the sets beautiful, and the photography sharp and clear.

The story shows how the hero's gang, silk hat men, abduct a financier from a wedding ceremony in a church, take him to his office and there, at the point of a pistol, force him to give them a large amount of money in cash. This operation had been planned by the hero, and carried out under his directions. The hero is in love with the heroine, a society girl. But she is loved by another young man, the son of the man the hero had robbed. The hero buys her a jewelled necklace. One of the hero's lieutenants (villain) is jealous of the hero's power and seeks to wrest it from him. He induces some of the gang to do some robbing. They follow the heroine and the financier's son, who were driving out in the country, and rob them. The heroine sends the young man to the hero to inform him of the hold-up. The hero learns of the robbery when the jewel is shown to him by his confederates. The young man arrives at the hero's house and is ushered in. Just at that moment a holdup man, formerly associated with the hero, enters the house and holds up the hero, taking the jewel away from him. The young wealthy man, when he sees the jewel, realizes that the hero is a thief. The hero's butler subdues the holdup man, taking the gun away from him. The hero then learns that he had been double-crossed by the villain. The hero sends his men away but advises the young wealthy man to remain there overnight, informing him that his gang might murder him if he attempted to leave his house for knowing too much. He remains there but in the morning he attempts to escape and is caught by the villain, and his gang, who were waylaying him. They hold him a prisoner. The villain calls on the heroine to inform her who the hero is and to blackmail her by threats to give to the newspapers a story to the effect that a society girl had fallen in love with a crook. The hero, however, who had guessed what he would do, rushes to the heroine and arrives at her house in time to prevent the villain from exposing him. The young man's absence worries the heroine. The hero assures her, however, that he will be returned to her safe. He then goes to the place where the young man was held a prisoner. The villain advises him not to go upstairs but the hero disregards his advice. While ready to burst into the room, the villain shoots and mortally wounds him in the back. The hero returns the shot and hits and kills the villain. The hero reels and falls dead. The young man is thus liberated.

The plot has been based on a story written by the director himself—William K. Howard. The direction is masterly. Edmund Lowe does excellent work. Marguerite Churchill is the heroine, Regis Toomey the young wealthy man, and Earle Fox the villain. Owen Davis, Jr., Hale Hamilton, Eddie Gribbon, Henry Kolker and others are in the cast. The talk is clear. (Silent values, excellent.)

organization. The ideas of the independent exhibitors were carefully ignored, and any protests were ridiculed by Mr. Pettijohn.

"If the independent exhibitors are to agree to any protection agreement, in order to give it an appearance of legality in the eyes of the courts, it must be fair and based on equity."

The Allied Position

The Allied position towards the efforts of the producers to impose upon unwary exhibitors through the Hays organization with the co-operation of such exhibitor zone leaders as would "ride along with Mr. Hays" a zoning plan suitable for their purposes has been made known through a statement Mr. Myers released to exhibitor leaders under date of June 5 is as follows:

"Proceed cautiously in making protection agreements."

"The Government having indicted the Fox West Coast Company and Harold Franklin, its president, for forcing onerous protection on the independent theatres. Mr. C. C. Pettijohn of the Hays Office was sent to Los Angeles to work out a new protection scheme.

"Mr. Bard, president of the Southern California Organization, advises that the plan adopted is a considerable improvement over the plan heretofore in force in his territory. Naturally we rejoice in any improvement over the intolerable conditions that have obtained in West Coast territory for several years past.

"Now it is announced that Pettijohn has been 'authorized' to proceed to Chicago, Milwaukee, Omaha, Seattle, Kansas City, Pittsburgh and Charlotte to work out similar plans.

"While it is not the province of the office to direct what action shall be taken by affiliated bodies in matters of this kind, it is proper to point out the inspiration, purpose and dangers of this sudden activity by Pettijohn.

"The Allied States Association in its proposals to the 5-5-5 Conference suggested the settlement of protection problems in the zones in the first instance, with a National Arbitration Board as a final resort.

"The distributors demurred to the suggestion of arbitration and now, before the question could be threshed out in Conference, have adopted a policy of their own which completely ignores the proposals made to the Conference.

"This Association does not wish to stand in the way of exhibitors who believe they can better their condition by cooperating in this movement. But they should act with full knowledge that they are:

"(a) Recognizing protection in principle.

"(b) Withdrawing the subject of protection from the consideration of the 5-5-5 or any other conference.

"(c) Putting it beyond the power of this Association to gain recognition for the principle of arbitration in the settlement of disputes arising out of protection.

"Reports coming to this office from all points visited by Mr. Pettijohn are to the effect that he is devoting himself to sowing seeds of dissension in organizations affiliated with this Association. Apparently, it is a part of Mr. Pettijohn's mission to break down every exhibitor organization which the Hays Office can not control. Exhibitors interested in preserving the integrity of their associations are admonished to be on guard."

Sidney Kent's Attitude

There is just one thing HARRISON'S REPORTS cannot understand quite clearly: Sidney R. Kent, General Manager of Paramount-Publix, undertook to carry on negotiations with Allied States Association with a view to settling exhibitor-distributor disputes the other exhibitor organizations could not settle.

There is no question in my mind that, in undertaking to deal with exhibitor representatives the Hays organization had refused to deal with, thus creating an *impasse*, Mr. Kent had the approval of other producer-distributors; they no doubt realized that the incompetent leadership of the Hays organization had put them in a difficult position with the United States Government and felt that a frank talk with recognized exhibitor leaders to help clear up the misunderstandings and stay further Governmental action was necessary.

The subject of zoning and of protection were taken up at the meetings that followed the taking over of the producer-distributor leadership by Mr. Kent, as Mr. Myers' statement clearly indicates. But, according to reliable information possessed by HARRISON'S REPORTS, the advisors of Mr. Kent (Hays men) threw up their hands in horror at the

mere mention of the words "Protection" and "Zoning." And to keep the meetings going, and at a harmonious gate, it was decided to drop those subjects at that time being, with the understanding that they were to be taken up at subsequent meetings. Now the Hays organization proceeds to settle the zoning, and its concomitant, the "Protection," question outside these meetings.

There are just two things that HARRISON'S REPORTS can deduct out of this act: Mr. Kent either is insincere in professing good will for the independent exhibitors, his mere object being to put Allied States in a difficult position not only with the exhibitors but also with the United States Government, or is one hundred per cent sincere but he is being manipulated, unknown to him, by politicians of the Hays organization, who are versed in politics far more than Mr. Kent can ever hope to be.

The former is out of the question—I do not believe it: Mr. Kent, as a distributor, will naturally endeavor to promote the interests of his side, but he will not be a party to any cheap political trick designed to wrest from the independent exhibitors advantages that he cannot gain by reasonable frank talk at conferences with them. He is not that type of man, I am reasonably sure. And since such is, in my opinion, the case, then we are compelled to accept the second theory—that some politician in the Hays organization is trying to wreck the good work he is doing. He should, therefore, either force the recalling of C. C. Pettijohn from the road, and tell the Hays politicians to keep their hands off this matter, or to give up his negotiations with the representatives of Allied States and confess inability to keep his side in line. He must, as a sincere man, adopt either the one or the other course. Whatever his action will be, however, let the producers understand that any efforts on their part to force upon unwilling exhibitors a zoning plan of their own making will be fought in the United States Courts. In the meantime, I suggest that you send a complaint to the Department of Justice, calling their attention to this matter. You may also request your Congressmen to strengthen your protests.

THE EXACT DATE OF THE FILM SOUND CONDEMNING WARNER BROS. CIRCULAR

In last week's article I stated that the Warner Bros. circular condemning the film sound and upholding the disc sound was issued in the latter part of November, 1929. The exact date of the circular, which was signed Vice President and General Manager of the Vitaphone Corporation, was November 29.

In that article I stated also that the film sound of all pictures finished on or before May 1, 1930, is unquestionably "duped"; I should have stated: "The film sound of all pictures started on or before May 1, 1930, is 'duped,' for I don't think that the decision of Warner Bros. to make also film versions was reached before that time, and if it was not, then Warner Bros., First National, and The Vitaphone Corporation could not be in a position to furnish you with original film sound with pictures production of which started before that date.

CHARLES R. METZGER

Attorney

314 Chamber of Commerce Bldg.
Indianapolis, Indiana

June 13, 1930.

Mr. P. S. Harrison
1440 Broadway
New York, N. Y.

Dear Pete:

I have been planning for several days to write you congratulations and best wishes on the tenth anniversary of your splendid reviewing paper. So this is a good opportunity for me to tell you how much we value you and your work.

You have always fought for the best interests of the exhibitors and you have done so many worthwhile things in this industry that you must know how much we all admire you and how hard you "pull" for your success.

I wish you many more years of success in your paper and its work and health and happiness to yourself.

Cordially yours,

CHARLES R. METZGER.

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Vol. XII

SATURDAY, JUNE 28, 1930

No. 26

BE CAREFUL WHAT YOU AGREE TO PAY FOR FILM FOR THERE IS NOT BUSINESS IMPROVEMENT YET IN SIGHT

Part of a circular sent to the members of the Northwest Theatre Owners' Association reads as follows:

"More discretion in buying must be used this year than ever before. Business conditions, notwithstanding Hoover's recent speech, are not anywhere near normal. The best business brains of the country predict that it will be early fall before business begins to look up. My own opinion is that we have a serious unemployment situation and until it is solved business will be nowhere near normal, especially in the amusement line. Factories, as well as department stores, wholesale houses and others, in the east and through the middle west, are laying off more men and are reducing wages. Even some of the railroad companies operating out of Minneapolis are contemplating a wage reduction. . . .

"For Heaven's sake, don't overbuy! . . .

"The companies that made the biggest pictures last year may make flops this coming season and companies that made mediocre pictures may make outstanding productions this time. . . ."

In connection with the future business prospects, the June Bulletin of Associated Theatre Owners of Indiana prints partly as follows:

"We have been telling you since the first of the year that no marked improvement will be felt in the theatre business or in general business until next fall. At the time we were giving you these warnings, all the forecasting agencies were still saying that general business would improve in March or April. . . .

"How long will the present depression last?

"If the present depression is similar to that of 1920-1921, we find that business began to slump badly during the middle of 1920, reached bottom the latter part of 1921, began to pull up through 1923, which would make the present recovery in 1931 and 1932. . . ."

The June 8 issue of the *New York Times* carried a special dispatch from Tarrytown, N. Y., stating that the Chevrolet Motor and Fisher Body Companies, two of the largest Eastern plants of General Motors, had put into effect a five-day-week production schedule. The June 22 issue of the same paper carried an item stating that the Long Island Railroad, a subsidiary of the Pennsylvania Railroad, laid off five hundred men.

These pages could be filled with newspaper accounts of cases where big companies are reducing their forces to impress you with the necessity of exercising the greatest care in determining what prices you should pay for film the coming season. But it is hardly necessary, for it should be apparent that good times will not again be had until the 1931-32 season. The most we can hope for during the 1930-31 season is a slight improvement, although such a hope is vain if we are to judge by the tumble the stocks took in Wall Street last week. The theatre owning producer-distributors are admitting that there is a serious depression on when they reduce the admission prices to their theatres. Fox Theatres has done it. And so has Publix. Warners has, as stated in another article in this issue, shut down two of their best theatres. But theirs is a case where not only business is bad but also the product is poor.

DEMAND ALL UNDELIVERED PICTURES

Your contract provides that you must give a written notice to the distributor, not later than thirty days after the date specified in the Second Clause, Paragraph (b), that you want all pictures "not generally released" during the life of your contract, and the producer must deliver them to you, provided he releases them within two years from the last day of the life of your contract.

Most producers have dropped a number of pictures from their 1929-30 schedules. In most cases these pictures have been sold to you in star series, no story or even title being given.

In all cases where your star is used by the same producer in his 1930-31 product you are entitled to the number of this star's pictures they have failed to deliver to you. In other words, if you bought, say, six pictures with Clara Bow in the 1929-30 season and they delivered only five, you are entitled to a Clara Bow picture from the 1930-31 group, in accordance with the provisions of the contract. But you must demand such a picture in writing, such notice to be sent not later than the time specified in your contract.

But lest you forget, send the notice at once, by registered mail. Tell the producer-distributor that you expect to receive all the pictures he failed to deliver to you during the 1929-30 season if he should make them during the 1930-31 season.

I suggest that you read the article, "Your Rights in 'Left Over' Pictures," which was printed in the issue of July 27, last year. If you haven't a copy, send for one.

"The Lone Rider"—with Buck Jones*(Columbia, June 9; 5,432 ft.; time, 60 min.)*

A pretty thrilling western melodrama, with the action fast enough all the way through to hold the interest pretty well. There is considerable fast riding with horses, which offers fair thrills.

The story presents Buck Jones (hero) as one of a band of outlaws. The leader, thinking that the hero was aspiring to the leadership, has one of his men try to kill him. The hero, shot from behind, escapes being hit. He returns to headquarters and, telling his leader that he knows who was back of the shooting, quits the gang, determined to carry on operations alone. Just as he was waylaying a stage, his former comrades hold it up. The hero shoots and drives them away after they had shot and killed the driver. The horses, frightened, run away. He runs fast with his horse, overtakes them, and stops them. To his surprise he finds in the stage a young woman (heroine). He drives the stage to the town and delivers the gold. The town-folk, elated at the fact that the hero had saved the gold, appoint him head of the vigilantes with instructions to exterminate the outlaws. The hero is ordered to protect the gold kept at the express office. The outlaws come to town stealthily and, tricking the hero, make him their prisoner and take him out of town. They then overpower the guard at the express office and take away the gold. The heroine's father, a judge, who knew that the hero had been an outlaw once, thinks that the hero had turned bad again. But the hero soon proves that he had not gone back on the judge, for he effects the capture of the outlaws.

The story is by Frank H. Clark; the direction, by Louis King. Vera Reynolds is the heroine, George Pierce her father. The recording has been done by the R. C. A. Photophone system and the talk is highly intelligible. (Silent values, good.)

"Sisters"—with Sally O'Neil and Molly O'Day*(Columbia, June 15; 6,284 ft.; time, 69 min.)*

A good drama, in which self-sacrifice on the part of a sister to save her elder sister from ruining her life arouse a great deal of sympathy for her. The action is interesting all the way through.

The story revolves around a model (heroine), who has a rich friend. But she does not give in to his wishes. The rich friend accidentally meets the heroine's sister, a married woman and with a baby. He offers to take her around to see places. She, tired of poverty, agrees to meet him. The heroine does all she can to discourage her from meeting this man but she is unsuccessful, until the young hero, who had met the heroine while working for the United States Government as a census taker, and had fallen in love with her, recognizes the rich man as a bank robber, with a price on his head, and gives the authorities information that leads to his arrest. The hero, finding the heroine in the rich man's apartment, puts the worst con-

struction on her act. But the heroine's sister comes out of her hiding and tells the hero that she had gone there to save her from trouble, just as she had done all her life.

The story is by Ralph Graves; the direction, by James Flood. Russell Gleason is the hero, Jason Robards the husband of the heroine's sister, and Morgan Wallace the wealthy man. (Silent values, good.)

"With Byrd at the South Pole"*(Paramount, June 21; 7,411 ft.; 82 minutes)*

This is a photographic record of the Byrd expedition to the Antarctic. Pictures of this sort usually interest only cultured picture-goers. But this one is so human, and the incidents it shows so interesting, that it will undoubtedly appeal to every one who will see it. There are some episodes that are also suspenseful. For instance, the part that shows one of the men fall into the cold water when the ice ledge on which he was standing gave way will make one gasp for breath. The flight over the pole in the aeroplane, where the machine flew over the mountain ridges, with hardly room to spare, is another sight that will make one hold his breath. Comedy is not lacking, either: The scenes that show Byrd's men making a dress for Byrd's dog Igloo is comical. The fight of Igloo with the penguins, who look like long-faced Puritans, will make every one laugh.

The picture will prove a treat to most of those who will see it.

"Movietone Follies of 1930"*(Fox, May 4; 6,494 ft.; time, 72 minutes)*

Entertaining. It is a musical comedy, with the action mostly comedy, of the wisecracking sort. El Brendel offers most of the comedy with his acting as well as his wisecracking. He is a butler to a wealthy young man but he tries to hide the fact from the women that are after him. His trick bow necktie is one of the means that provokes comedy; it falls off at certain moments, compelling him to capture it and to put it back. The music is good, several of the numbers being extremely pleasing to the ear.

The story revolves around a young man (hero), nephew of a wealthy man, who has had several escapades. He is in love with the heroine, an actress, but his uncle not only refuses to let him marry an actress but also threatens to disinherit him unless he ceased creating scenes that bring him notoriety. The heroine overhears the uncle speaking derogatorily of her to the hero and decides to leave their house and to give up the idea of marrying him, even though she loved him. The uncle is soon convinced, however, that the heroine wanted to marry his nephew for love and not for money and gives his consent.

William K. Wells wrote the story and the dialogue. Benjamin Stoloff has directed the picture. Majorie White, Frank Richardson, Noel Francis,

William Collier, Jr., Miriam Seegar, Huntly Gordon, and others are in the cast. (Silent values—musical comedies have no silent values.)

"She's My Weakness"—with Arthur Lake and Sue Carol

(RKO, released in August; 6,720 ft.; 74 min.)

Mediocre! The trouble with it is the fact that a trite theme is raised to the position of importance. For instance, the love affair of the hero and heroine hangs on the sale of a piece of land, owned by the young hero. The heroine's father was in straitened circumstances and he wanted the hero to refrain from selling his land to the city so that he might have an opportunity to sell his own piece of property thus to relieve his financial condition. As a result of the triteness of this, the acts of the characters seem silly or mechanical.

The heroine's uncle sold the hero's land to the city. When the heroine's father hears of it he is furious, calling the hero a double-crosser, and ordering him to leave his house and never again darken his door. The poor hero had nothing to do with the sale of the land; he merely gave power of attorney to the hero's uncle, believing that he would do nothing to harm the heroine's father. Of course, it comes to light that the uncle had sold the hero's property to the city, but his brother's property to an air transportation company, for bigger money than he could get from the city. All this, although silly and not conducive to strong drama, brings about the break up of the hero's engagement to the heroine because the heroine believed that the hero had broken his word to her father. But everything is settled amicably when the uncle explains to them what he had done.

Another defect is the fact that the characters are endowed with intelligence of seven year old children. None of them seems to have any intelligence.

The plot has been founded on the play "Tommy," by Howard Lindsay and Bertrand Robinson. Melville Brown has directed it. Lucien Littlefield, William Collier, Jr., Helen Ware, Alan Bunce, Emily Fitzroy and others are in the cast. (Silent values, poor.)

"Caught Short"—with Marie Dressler and Polly Moran

(MGM, May 10; 6,873 ft.; run. time, 76 min.)

An entertaining comedy. At the Capitol, where it was shown, people laughed continuously at the erratic conduct of Marie Dressler and Polly Moran, who are shown to be friends one minute, enemies the next minute, and friends again the next. Most of the comedy is, of course, anything but high, but it is not vulgar; it merely lacks refinement. One of the situations that provokes considerable laughter is that which shows Miss Moran proudly showing to Miss Dressler her electrically controlled disappearing bed; Miss Moran pushes the electric button to open the bed with when Miss Dressler was

standing within the reach of the bed. The result is that Miss Dressler is floored, with her back part up. The next minute, Miss Moran lies in it, demonstrating great joy at its comforts, but Miss Dressler, out of curiosity, pushes the button and the bed rises, capturing Miss Moran with her head down. There are numerous such horse-play situations.

The title has been derived from the fact that Miss Moran had invested some money in stocks and when the stock went sky-high she cleared money enough to enable her to live in comfort without working. But shortly afterwards, while she was in a beach resort, the stock went down and her profits and her capital were wiped out, compelling her to make up with her old friend and to go in business together for a living. Their children thus find an opportunity to marry without parental objections.

The plot has been founded on a book by Eddie Cantor, the famous actor. Charles F. Riesner directed it. Anita Page, Charles Morton, Herbert Prior, T. Roy Barnes, Edward Dillon and others are in the cast. (Silent values, excellent.)

"Dangerous Nan McGrew"—with Helen Kane

(Paramount, July 5; 6,571 ft.; time, 73 minutes)

Fairly entertaining. There are several laughs throughout, but there are whole stretches when the audience at the Paramount, where it was shown, stood still, making not even ripples. Helen Kane becomes monotonous with her peculiarly shaped voice, with which she sings as well as talks. The outstanding player in the group is Stuart Erwin; he is a natural comedian and kept the audience laughing heartily whenever he had any part.

The story unfolds in the Canadian forests, where Victor Moore and Helen Kane, heading a medicine show, went. On the way to Wagontrack they meet a bank robber. Helen overhears the bank robber talking about a murder he had committed, but the bank robber, who had found her listening behind the door of the shack in which he was with his confederate, threatens to kill her if she would give his identity away. Helen and Moore reach Wagontrack but their show is a bust. They are thus stranded. Erwin, who had fallen in love with Helen, tries to help her but she will accept no charity until he conceives an idea by which he could help her and at the same time make her feel as if she had earned her money: He induces his aunt to hire them for her Christmas costume party, where Helen sings. There Erwin and Helen succeed in capturing the bank robber and in delivering him over to the authorities, winning the ten thousand dollars, which had been posted for his capture dead or alive.

The plot has been founded on a story by Charles Beehan and Garrett Fort. Malcolm St. Clair directed it. Some of the others in the cast are: James Hall, Frank Morgan, Roberta Robinson, Louise Closser Hale, Allan Forrest, John Hamilton and Bob Milash. (Silent values, fair.)

THE STATUS OF THE OLD CONTRACTS

The opinions expressed in the article, "The Status of the Standard Exhibition Contract," which was printed in the issue of May 10, seems to have been of great benefit to the subscribers of this paper, if one is to judge by what an exhibitor writes me.

"The manager of the Theatre," writes this exhibitor, "brought me a letter from a local attorney, stating that the attorney was instructed by his client, a film company, to start suit against him to obtain money due on unplayed pictures on a contract made prior to the issuing of his famous decree by Judge Thacher. He graciously allowed three days in which the exhibitor might settle.

"I telephoned his attorney and pretending that I was the owner of the theatre to whom he had written the letter in question, demanded that the dispute be arbitrated as provided for in the contract. The attorney replied that Judge Thacher stopped arbitration. I stated that he stopped only 'involuntary' compliance with arbitration. I made no other defense.

"Well, in the forty-five days that have elapsed since that time, neither the attorney nor the film company has wasted any 'phone calls or postage stamps.

"Draw your own inferences."

This exhibitor has touched upon a very important matter. The contract provides for arbitration. And as long as the arbitration clause in the contract remains, the distributor cannot sue. But neither can he comply with the exhibitor's wish, if the latter should demand that the dispute be arbitrated; the film company dares not take a chance, for it may offend the Thacher decree. And as long as no test case is made, I doubt if a distributor will ever press an unplayed contract case. All the exhibitor has to do is to demand arbitration in accordance with the provisions of the arbitration clause in the contract and with the Hays arbitration rules, which were in force at the time the contract was made. If the distributor should sue the exhibitor, I am sure that the court would reject the suit if the exhibitor should point out to the court that the distributor has not complied with the terms of the contract.

Another important point this exhibitor brings to the attention of Harrison's Reports is this: The contracts of First National Pictures, Inc., which is a Delaware Corporation, contain a provision to the effect that its contracts cannot be assigned by the one party without the consent of the other party; and since it has assigned them to First National Distributing Corporation, a New York Corporation, it, that is, First National Pictures, Inc., has breached all the contracts and the exhibitors may refuse to accept the pictures any longer. On this point, however, they should consult a lawyer before taking any action.

WHAT IS BACK OF ALL THIS?

Warner Bros. announces that it has acquired a string of sixty-three theatres in the South.

Along with this announcement it closes two of its New York City extended-run houses, The Hollywood and Warner, for "repairs." The Hollywood is one of the best theatres in the country

acoustically and has been open only for about four months. It needs no repairs.

The trade knows, of course, the reason why Warner Bros. closed these theatres: it is lack of product. But if it cannot make its theatres pay in New York City, because it lacks good product, how can it make pay the string of 61 theatres it has just acquired and its entire chain of theatres?

In connection with the shutting down of the Hollywood, let me reprint an editorial that appeared in the June 24 issue of *Motion Picture News*:

"Locale: The Hollywood Theatre on Broadway.

"Time: Matinee Tuesday.

"Track: Wet.

"The Sad Story: At 2:45, a count of the audience ended at 41 occupied seats. As the lights dimmed for the shorts, seven more straggled in. During the shorts, the total jumped three.

"One man and two women who purchased balcony seats found themselves escorted into the orchestra, discovered what they thought was a mistake, and so informed the usher.

"'Anything wrong, sir?' asked the usher.

"'Yes, we bought balcony seats and aren't entitled to sit down here,' remarked the honest patron.

"'Sorry, sir! But you see the balcony is closed today.'

"To this minute the dazed individual probably doesn't know what happened.

"An extremely attractive theatre, its program blazoned forth in myriads of mazdas, backed up by display advertising in New York dailies and 41 admissions—granting all were paid—to fill it. It was the saddest, and at the same time most significant, spectacle this particular member of *The Insiders* had seen in some time.

"Bad, because of reasons that are most obvious. Significant, because it is the unfortunate reflection of a condition prevalent in many theatres throughout the nation."

The *Motion Picture News* editor omitted in this account one important fact: the fact that "Bride of the Regiment," which is being advertised by Warner Bros. (First National) as having made a sensation in New York, was playing at the time.

The beautiful Warner Bros. Beacon Theatre, on 74th St. and Broadway, this city, one of the most populous sections of New York City, is showing two features on the same bill in an effort to keep the theatre open.

NOT ALL BICYCLERS ARE INDEPENDENT EXHIBITORS

Amusements, of Minneapolis, prints in its issue of June 14 an account of how Publix settled with Ross, the distributor of "Her Unborn Child" in that territory, for having bicycled the film. The details of how and where the Publix organization bicycled "Her Unborn Child" are not given. But that doesn't concern us; what we are concerned about is that a Publix manager has bicycled a film; for up to this time the producer-distributors have made us believe that only the independent exhibitors bicycle film.

HARRISON'S REPORTS wonders whether Gabriel Hess, head of the Copyright Protection Bureau, will insist upon the penalties provided for in the Copyright Law.

HARRISON'S REPORTS

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TELEVISION—AN ENEMY OR A FRIEND? (No. 2)

In the first article of this series it was explained that television pictures are produced by a swiftly moving dot of light, which shoots across the screen in straight horizontal lines, each line slightly lower than the preceding; by controlling the brightness of the light dot, a picture is produced which, repeated many times per second, gives the impression that it moves. It was explained also that the size of the dot is greater than silver grain in the moving picture positive, as projected on the screen, and that the television image is, therefore, much cruder than the moving picture image one sees on the screen.

To become more definite in the matter of theatre television picture crudeness, it is necessary to consider the number of "dot-elements" required to make different kinds of images.

In the case of the moving picture, the number of dot elements may be taken to be the number of silver grains that are within the area of a single film image. These grains, when the picture is projected on the screen, are magnified, the magnification depending on the size of the projected picture; and although they are visible they are not annoying unless the emulsion grain is coarse, or the development is of a poor quality, in which case the grain "shimmers" on the screen.

In the case of images of real objects, seen by the human eye, the number of dot-elements is probably related in some way to the number of separate "seeing elements" in the retina of the eye (called by physiologists, "the rods and cones"), which are located on the back surface of the eye, and on which the eye lens focusses the images of outside objects.

Scientists have figured out that a normal vision human eye sees approximately 50,000,000 dot elements. With this figure as a basis, a table for the number of dot-elements that make up pictures produced by different mechanical contrivances has been worked up. These figures, however, must not be taken too seriously; they are only a very rough estimate, intended to give the reader merely an approximate idea of how much detail can be obtained in different sorts of pictures, for figures of the exact number of such elements are hardly obtainable at present.

| | |
|---|------------|
| 1. For normal vision by the human eye | 50,000,000 |
| 2. For wide screen motion pictures. | 15,000,000 |
| 3. For standard motion pictures.... | 5,000,000 |
| 4. For home motion pictures (black and white) | 1,000,000 |
| 5. For home motion pictures (a certain color process) | 100,000 |
| 6. For a newspaper half-tone, 3"x4", using 65-line screen | 50,000 |

| | |
|--|--------|
| 7. For moderately acceptable theatre television pictures (in the future) | 20,000 |
| 8. For the best present-day television pictures | 5,000 |
| 9. For the average present-day television pictures | 2,500 |
| 10. For poor present-day television pictures | 1,000 |

If you should compare items, say, 3 and 8, that is, the present-day theatre motion pictures, with the best present-day television pictures, you will find a detail ratio of 1000 to 1. This makes things look so bad for television that the following question arises at once in the minds of most people: How is it possible to interest people at all in present-day television pictures? The answer is simple: television is new and fires the imagination; but when its drawbacks are understood thoroughly, the enthusiasm will naturally die down. The press will not, then, be so eager to give it front page space.

A great deal of allowance is naturally made by the audience for the time being. If the television picture is crude and simple, if it lacks in sharpness, in delicate shading, in detail, the fact that it is a television picture, produced by a new and marvelous means, is enough to hold the attention of the public for a while. The newspapers naturally exploit the sensational and novel aspects of it. But, as a direct competitor of the motion picture on an entertainment basis, it is clear that a much improved method of reproducing television pictures will have to be invented before they may become a competitor to motion pictures. Some scientific development bringing about a remarkable improvement is necessary before television may establish itself as a permanent paying part of a theatre entertainment. For certain types of program features, however, it is probable that this new art may, even in its present crude form, add something to the theatre program; the ability of television to bring the images of distant happenings to the theatre may offset some of its artistic shortcomings and may make a place for itself in the theatre program, even though only a minor place.

In comparing the relative merits of television pictures and of moving pictures, only one factor has been discussed—that of the amount of detail in a picture. But there are other factors that should be given careful consideration. The picture's brilliancy is one of them. As every showman knows, a dim picture is blurry in appearance and is a strain on the eyes; many people get a headache from such a picture, not to mention the fact that they become fatigued from their efforts to catch the details.

(Continued on last page)

"Man from Wyoming"—with Gary Cooper*(Paramount, July 12; running time, 66 min.)*

There is nothing real about this picture, but there is so much human interest in it that it should prove popular with the picture-goers of the rank and file. There are some situations that appeal to the emotions. And there is fast action all the way through.

The action shows the hero, a construction engineer from Wyoming, and his pal, joining the engineering corps and going to France to fight. At the front he sees a woman walking on top of the trenches in plain view of the enemy. The Germans shell her and the hero, in order to save her life, drags her down by the boots and pushes her into a dug-out. He orders her arrest, and when his battalion is ordered elsewhere he takes her along. He learns from her that she is the niece of a major-general, and that she had left her ambulance corps, where he had placed her, because of lack of excitement. Soon they fall in love and marry secretly. The heroine goes back to her corps. In the list of dead and wounded, printed in the newspaper columns, she reads of the hero's death. She is so heart-broken that she goes to Nice, and in order to forget she opens up a house where all the officers find a place to have a good drinking and jazzing time. The hero, however, had been only wounded. Having recovered sufficiently he is sent to Nice to recuperate completely. There he hears of what his wife was doing and calls on her. She is shocked but pleased to see him alive. The hero, however, feeling that their marriage had been a mistake, for she was rich and he poor, and she would never be happy to be deprived of the luxuries she had been accustomed to, leaves and goes back to the front, intending to subject himself to all kinds of dangers with the hope of being killed, for he loved the heroine and did not want to live without her. The heroine, however, after his departure, realizes that she loved him too deeply to live without him, and follows him to the front. By coincidence, armistice is declared and both feel happy, she promising to follow him even to Wyoming.

The story is by Joseph Moncure March; the direction by Rowland V. Lee. June Collyer is the heroine, Regis Toomey the pal. The talk is clear. (Silent values, pretty good.)

"The Border Legion"—with Richard Arlen, Fay Wray, and Jack Holt*(Paramount, June 28; running time, 61 min.)*

Of the talking Western melodramas that have so far been produced, few can equal "The Border Legion" in fast action and realistic acting. It is a virile melodrama of the days immediately following the civil war, when the West was infested with bands of criminals who had escaped from the East to escape paying the penalty of their criminal acts. There is fast action all the way through, which sound makes it true to life. The scene of the last attack by the Border Legion on a small town, where it is exterminated, because the townsfolk had been prepared with rifles and dynamite for a counter attack, is thrilling.

The plot has been founded on Zane Grey's novel of the same name. It deals with Eastern criminals who go West immediately after the Civil War and spread terror to the miners and to the farmers by holding up the gold carrying stages, gold mines, and trains, and by rustling cattle. Their leader, having been informed that the Federal Government was sending cavalry to exterminate them, decides to move South. In one little town the outlaw leader finds the authorities about to hang the hero, because the latter had been suspected of a murder he had not committed but could not prove his innocence. The outlaw leader, however, who, from the hero's description of the real murderer, had been convinced that the hero was not guilty, holds up the representatives of the law at the point of his gun and makes the hero's escape possible. The hero joins the outlaws. The leader orders one of his men (villain) to abduct the heroine's father, a judge. But his man, not finding the judge, abducts the heroine. The leader is chagrined, but orders that the heroine be held captive in a cabin. He places the hero to guard her. The hero was surprised to see the heroine there; he had met her once before. In a short time the heroine is assured that no harm will befall her so long as he is alive. The villain thinks that the heroine is his property; he tries to enter the cabin secretly from the back. The leader enters from the front door and when he attempts to be gay with the heroine the villain shoots him. This startles the hero, and when he learns that the leader had approached the heroine, he tells him that no man

alive can do any harm to the heroine. He rides away and goes to the town to get help to rescue the heroine. But none will believe that he is telling the truth; they all thought it was a ruse of the Border Legion leader. The leader, knowing that the hero would give their plans away about attacking the town, decides to attack immediately. When they enter the town, however, they are attacked by the townsfolk and exterminated. The leader and his pal (Eugene Pallette) enter a saloon for protection. The hero's guard is about to shoot them from behind when the hero yells at the leader to save him. They kill the guard and all three escape. On the way the leader's pal dies from a bullet wound he had received in the fight. The hero rides ahead to go to the heroine. The villain rides fast after them. The leader intercepts him, but the villain shoots him by trickery. He then rides fast to overtake the hero. The wounded leader, however, succeeds in mounting his horse and in reaching the old headquarters before the villain had a chance to do any harm to the hero and to the heroine. At a duel that ensues each shoots the other and both die. Hero and heroine go away happy.

Otto Brower and Edwin H. Knopf have directed it. Jack Holt is the leader, Richard Arlen is the hero, Fay Wray the heroine and Stanley Fields the villain. The only thing one can say against the picture is that it glorifies outlaws. (Silent values, excellent.)

"The Big House"*(MGM, June 14; running time, 85 min.)*

From the point of view of realism, few pictures, with the exception of "All Quiet on the Western Front," can equal this production. It is a prison story, with lie-termers and the rest, and one is made to feel as if watching the natural unfolding of interesting events. We have been accustomed to good acting on the part of Wallace Beery, but never has he done better work as he does as Butch, the murderer lie-termers. He is shown as a vicious person, inspiring fear into the hearts of the other convicts, who know that to displease Butch meant possible death. The scenes of the jail break are thrilling and suspenseful; so suspenseful, in fact, that they make many an onlooker hold his breath. The realism of these scenes has, of course, been enhanced by sound, for it makes one hear the rattling of the machine guns and the report of the rifle shots, just as he would hear them were he near a prison where an attempted jail break was on. These situations do not lack their heroics, either; for Morgan (Chester Morris), a cell-mate of Butch, is shown rescuing one of the guards from sure death. In this situation, the author was confronted with the problem of making Morgan a hero by a rescue, at the same time of not making him a squealer. He succeeded creditably.

The story opens showing a young man (Robert Montgomery), son of wealthy parents, taken to the penitentiary to serve a sentence of ten years for manslaughter; he had killed a man while driving an automobile in an intoxicated condition. The Warden (Lewis Stone) is averse to putting him in a cell with Butch (Wallace Beery), a murderer, and with Morgan (Chester Morris), a forger; but crowded prison conditions make it impossible for him to do otherwise. The young man's sister visits him one day. Morgan sees her and is attracted by her beauty. A stool pigeon works on the young man with a view to inducing him to give information about Morgan and Butch, holding the reduction of his sentence as a reward. While inspection is on one day Butch passes a knife around so that they might not find it on him. The knife was passed to the young man, who hid it on his person. While cell inspection is on the young man finds himself with the knife yet on himself. To escape possible punishment he puts it into Morgan's coat pocket. The guard finds it. The result is that Morgan, who was to have been paroled the following day, loses his parole. He guesses who had put the knife in his coat and swears that he will get even with him. Shortly he escapes from jail, and having donned civilian clothes, visits the hero's sister, conducting a book shop. She recognizes him and, taking her gun out of a drawer, holds him up and then makes an attempt to telephone to the police. But she changes her mind. One conversation leads to another and they become friends. Soon they fall in love with each other. A sleuth recognizes him and arrests him. When Morgan reaches the jail he learns that a jail break plot was on. He makes an effort to dissuade Butch from carrying it out but he is unsuccessful. During the riot Butch is told that Morgan had squealed on them and he seeks to kill him. Morgan, however, shoots first

and wounds him mortally. At the risk of his life he saves the lives of the guards, for which he gains a pardon. When he leaves jail the young man's sister is waiting for him.

The story is by Frances Marion; the direction by George Hill. Director Hill has handled the picture with great skill, overlooking no detail to make it true to life. Leila Hyams, George F. Marion, Karl Dane, DeWitt Jennings, Mathew Betz and Tom Kennedy are some of those that appear in the supporting cast. The talk is clear at all times. (Silent values, very good.)

"The Czar of Broadway

(Universal, May 25; running time, 75 m.)

Excellent production, but only fairly entertaining. The trouble with it is that it deals with night clubs and racketeers, a theme that has been done to death. The picture, however, proves entertaining enough. Certain situations are suspenseful, especially the situation that presents the villain deciding to have the hero killed, even though he felt a genuine affection for him, having befriended him:—

The hero visits the night club owned by the villain, one of the higher-ups in the racketeering and gambling profession. He is very much attracted to the heroine, a singer at the club, who is in love with the villain. The hero plays off as a wealthy farmer, when in reality he is a newspaper reporter who had been hired by one of the big papers to get incriminating evidence against the villain. The villain, thinking the hero is wealthy, takes him to his apartment for a poker game. During the course of the game he finds out that he is just a poor farmer (as the hero makes him believe) and befriends him, keeping him at his own place. The hero and heroine sees a great deal of each other and fall in love. They confess to the villain, who does not show resentment because he, in the meantime, had transferred his affections to another woman. The villain eventually finds out about the hero's profession and orders one of his men to kill him, because he feared that the hero knew too much about him. Before this plan works out, however, the villain and his man are shot by one of his enemies, just as they were about to get the hero. The hero refuses to write the story for the newspaper because the villain had died, saying that if he had lived he would have done so, but that he could not do it now as the villain had always been a true friend to him.

Gene Towne wrote the story, which was directed by William James Craft. There is some excellent acting on the part of John Wray as the villain; he is supported by Betty Compson as the heroine and John Herron as the hero. Others in the cast are Claud Allister, Wilbur Mack, King Baggott and Edmund Breese. The talk is very clear. (Silent values, fair.)

"Young Desire"—with Mary Nolan

(Universal, June 8; running time, 68 min.)

A very good picture, full of human interest. There is a very unusual twist in the end of the story when the heroine sacrifices her life for the sake of the hero who had fallen madly in love with her and wants to marry her, even though his parents strenuously objected to it. One feels a great deal of sympathy for the heroine who is eager to change her mode of living and marry the hero:—

The heroine, a carnival dancing girl, tires of her life and of the treatment given her by the villain. She runs away and while on the road accepts the offer of the hero to drive her to her destination. They become friendly, and he, having learned that she has no money, in all innocence begs her to remain in an apartment owned by his father. She accepts the offer. They see a great deal of each other, the hero little suspecting the life that she had led before he met her. The hero begs her to marry him and she confesses her love for him and agrees. The villain, who had brought the carnival to the town, finds out her whereabouts and calls to offer her back her old position. She orders him out of her apartment and when he leaves her old friends of the carnival days come to visit her. While they are there the hero arrives. Her friends leave and she confesses all to the hero who insists that it does not matter to him, and that he still wants her. The hero's mother calls on her and begs her to give up the hero. The heroine agrees to do so because of her love for the son. She goes back to the circus and to her old work. The hero follows her there but she hides from him, not wanting to hurt him any more. The hero's father calls on her and tells her that she must think of some way of ending this

situation, even if it means marrying the hero, which would hurt his mother and harm his own future. She tells the father not to worry, that she will think of some way out. The heroine takes the place of the regular performer, and goes up in a balloon 1,000 feet from the ground. The hero spies her and frantically begs them to make her come down. But it is of no avail. When the heroine reaches the top she jumps to her death.

The plot has been adapted by Winifred Reeve and Matt Taylor from William R. Doyle's stage play, "Carnival," and directed by Lew Collins. Mary Nolan is in the leading role and is supported by William Janney, Ralf Harolde, Mac Busch, George Irving and Claire McDowell. The talk is intelligible. (Silent values, good.)

"Common Clay"—with Constance Bennett and Lew Ayres

(Fox, August 17; running time, 89 min.)

Women will cry their eyes out. Men will be overwhelmed by the emotional appeal in it. The situation that brings to surface the fact that the lawyer who had been engaged by the young hero's father to find evidence of past misconduct on the part of the heroine so that he might prevent his son's marriage to her, even though there was a baby, will tear one's heart out. And so is that which shows the hero, moved to the core of his heart by the revelations, rebels against his father and, rushing to the heroine, tells her that he loves her and that he would show her the man he is if she would only give him another chance.

It is a story of a young girl, not yet eighteen, who works in a high class cabaret. The place is raided by the moral squad and she is arrested along with the others. The owner of the cabaret induces her to plead guilty so as to avoid notoriety and gives her the necessary money to pay her fine with. The judge, noticing how young she is, feels pity for her, and, inviting her to his chambers, gives her a lecture that has a wholesome effect on her. She obtains a position as a maid with a supposedly respectable family; but no sooner than she enters the house than the butler makes an attempt to be gay with her. But she puts him in his place. The son (hero) of the family returns from college and, attracted by her beauty, attempts to win her friendship. When he makes an attempt to kiss her she repulses him and telling him the story of her life asks him to leave her alone. The young hero is moved by her story and not only does he express his regrets to her but also urges her to stick to her purpose and that he will help her. As the days go by the two young folk meet secretly until the inevitable happens. The young man returns to college. In time the heroine has a baby. The hero's father, in order to prevent a scandal, engages a lawyer to dig into her past history and to carry on negotiations with her with a view to buying out her silence. But the lawyer, to his amazement, finds out that the heroine is a different girl from what she had been painted to him. And he so tells his wealthy client. The client insists that he do his duty, and the case reaches the courts, where the heroine's lawyer had brought charges against the young man that had testified against the heroine's character on the ground that at the time the young man had mentioned that the heroine had been indiscreet, she was a minor. During the cross-examination of the heroine's mother by the hero's attorney, it comes to light that she was not her real mother. By close interrogation the lawyer learns that the heroine is his own daughter, the offspring of a love union between him and her mother. A letter from the heroine's dead mother read reveals that she had taken her life so that she might not ruin his career. The heroine is so moved that she, telling the judge that she wants to be like her mother, and that she does not want to send any one to jail, leaves the court room. The following day the lawyer, the hero, and his father send for the heroine with a view of effecting a reconciliation. But the heroine denounces them all and is about to leave the place when the hero rushes up to her and takes her in his arms. He denounces his father, who attempted to interfere, and asks the heroine to give him another chance, because of his love for her. The heroine embraces him.

The plot has been founded on the Harvard prize play by Cleves Kinkead. It was directed by Victor Fleming. Tully Marshall, Matty Kemp, Beryl Mercer and others appear in the supporting cast. The sound is not so crisp as is that of the average Fox picture, but it will get by because of the story's powerful appeal. (Silent values, excellent.)

And television pictures today are far from possessing the brilliancy of motion pictures. They are short on that point, and for obvious reasons: For an ordinary motion picture the light of the high-intensity arc is focussed on the frame of the picture while it is projected on the screen. The result is that the light is brilliant; it is able to illuminate the entire picture on the screen so intensely that the eye feels no strain in watching the picture. The focussed light is, in fact, so brilliant that dark-colored glasses are used near the projector gate to protect the operator's eyes from injury, and in many cases from eventual blindness. The whole picture is, as you well know, projected on the screen as a unit, and the light is spread on it uniformly. The case is not so, however, with television pictures: there is only one light dot on the screen at a time; and this dot has to cover the entire screen to produce a single picture. The brilliancy of the dot cannot be compared with the brilliancy of the arc in motion pictures, for it is very dim.

But even if the flying dot could be fairly bright—four or five times as bright as the present-day dot, its brightness will be "diluted," so to speak, by its rapid travel in covering the area of the entire screen. In other words, the moderate amount of light in the dot has to be "spread" very thin to cover the screen. As a matter of experimental fact, it is very difficult to get a screen picture that can be more than one per cent as bright as the average motion picture. This obviously is a severe handicap and until it is overcome the lights in the theatre will have to be made, during a television showing, much dimmer than at present to enable people to see the television image. For these reasons, television experimenters are racking their brains to invent some means whereby they can produce brighter images than at present. Some methods have been proposed for getting around the problem of screen dimness, which arises, as said, from the rapid travel of the flying light dot; but these are so complicated, and are liable to give so much trouble in operation, that no one as yet is in a position to say that the remedy is not worse than the disease. In any event, it will be poor showmanship to show a television picture immediately after a motion picture, because of the great difference in brightness.

A third factor to be considered in any comparison between motion pictures and television pictures is that of the general color of the picture. In one television system arc-light illumination is used and black-and-white pictures are obtained. But in some television systems the highlights of the picture are orange or pink, and the shadows black. Such a color combination is inartistic and is somewhat trying to the eye. In yet another system, a more pleasant yellow-green light forms the highlights, the shadows again being black. In general, however, television pictures do not have as agreeable a general color as motion pictures, although this handicap will probably be overcome in a large measure in the future.

A fourth factor of importance in comparing television pictures with motion pictures is the possibility of producing the entire picture in natural colors. In moving pictures some beautiful effects have been obtained even with two-color processes, and if a three-color process should be perfected (and there is every hope that some day it will be perfected), the beauty of some scenes will be en-

chanting. In television pictures, however, natural colors will be difficult to obtain for a long time. The best color achievement in television so far has been the production of pictures of postage-stamp size; they have a fair color value. But it is a long way between this and full size natural color television pictures, which necessarily involve all the problems of television and a good many additional problems. Consequently, we may safely dismiss color television from practical consideration for a long time to come, unless some radical new development crops up.

There is one feature common to both moving pictures and television pictures—motion; it gives the pictures an effect of realism, for the objects are made to appear lifelike, even though individually they do not possess such a characteristic. If we were to throw a single motion picture film frame on the screen, for example, and hold it there long enough to examine it (but not long enough to burn the film), we cannot help noticing that the images are not as sharp and as life-like as they appear on the screen in motion. We would notice, for instance, that the silver grains and the blur of motion disfigure, in a way, the images. Likewise in television pictures—we can almost count the grains (dot-elements) in individual pictures. But the succession of pictures makes such a defect disappear; motion makes the images real and induces the mind to concentrate itself on the action and to forget, in the case of pictures, the silver grains, and in the case of television, the dot-elements. In the case of television, motion has made spectators accept highly imperfect images with complacency, because of the novelty. They are interested in the new art and are overlooking the imperfections. But one feels sure that they will not be so tolerant when this sort of pictures become common.

After considering all these facts, we cannot help coming to the conclusion that the quality of the television performance today lags far behind the quality of the motion picture performance in many important particulars. Television will, no doubt, be improved as time goes on; but unless some revolutionary discovery is made, the motion picture will remain the master—superior in detail, brightness, natural color, and general picture quality.

In a forthcoming issue, HARRISON'S REPORTS will give further details concerning television problems and will present a series of tests to assist the exhibitor to judge television quality and to utilize it effectively when it finally becomes available.

RUNNING TIME FOR SHORT SUBJECTS

The first attempt to obtain the running time of short subjects has proved successful only in part. In some cases, it was much easier to ask of the distributor to move the Himalayas than to give the footages for his shorts.

The attention of the small exhibitors is called to the fact that the Index now contains the running time, not only of the features that I have reviewed, but also of those that I have not reviewed. The exhibitor will thus have the information by which he will be able to determine the number of shorts he may book in order to make his program the length he wants.

With the next Index I hope to be able to give the running time of most short subjects.

Another thing that I desire to call the attention of all exhibitors is the printing of a list of Vitaphone shorts.

HARRISON'S REPORTS

Vol. XII

SATURDAY, JULY 5, 1930

No. 27

(Semi-Annual Index—First Half of 1930)

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| Son of the Gods—First Nat'l. | 23 |
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| Trailing Trouble..Universal (57m.), will not be reviewed | |
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| Undertow—Universal | 39 |
| Vagabond King, The—Paramount | 34 |
| Vengeance—Columbia (68 min.) | 39 |
| Wedding Rings—First Nat'l. | 10 |
| What a Man!—Sono Art-World Wide (82 min.) | 55 |
| White Cargo—States Rights | 43 |
| White Hell of Pitz Palu—Univ. (83m.), not yet reviewed | |
| Wide Open—Warner Bros. | 51 |
| With Byrd at the South Pole—Paramount-Publix | 102 |
| Woman Racket, The—MGM | 39 |
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| Women Everywhere—Fox | 91 |
| Young Eagles—Paramount | 50 |
| Young Man of Manhattan—Param. (81 min.) | 70 |

SOUND SYMBOLS OMITTED

Because of the fact that all pictures are now made with dialogue one hundred per cent, the sound symbols "AT," meaning "All-Talk," are being omitted from the titles of the short subjects as well as of the features. The symbols "F&D," meaning that the sound has been recorded on disc as well as on film, also have been omitted because all companies, with the exception of Warner Bros. and First National, release prints with both kinds of sound. The symbol "D" is omitted from the Warner Bros. and First Na-

tional pictures, because these companies record on disc always; but as they have now announced that they are going to have also film versions, the symbols "F&D" will be given only with such pictures of theirs as have sound also on film.

FEATURE PICTURE RELEASE SCHEDULES

Columbia Features

Sound

| | |
|--|---------|
| Around the Corner (AT-F&D)—Sidney-Murray | Apr. 25 |
| Soldiers and Women (Soul Kiss) Pringie | Apr. 30 |
| Call of the West (Borrowed Love)—Revier | May 10 |
| Temptation (AT-F&D)—Lois Wilson | June 5 |
| Sisters—O'Neil-O'Day | June 15 |
| Hell's Island—Jack Holt-Ralph Graves | July 16 |

Silent

| | |
|--------------------------------|---------|
| Mexicali Rose—Stanwyck | Feb. 27 |
| Murder on the Roof—Revier | Mar. 27 |
| Personality—Starr-Arthur | Apr. 7 |
| Melody Man—Wm. Collier, Jr. | Apr. 25 |
| Vengeance—Holt-Revier | Apr. 29 |
| Guilty—Collins-Valli | May 10 |
| Royal Romance—Wm. Collier, Jr. | June 11 |
| Ladies of Leisure—Stanwyck | June 16 |

First National Features

Sound

| | |
|--|---------|
| 588 Back Pay—C. Griffith | June 1 |
| 563 Sweethearts and Wives (AT-D)—Dove | June 15 |
| 596 Bride of the Regiment (AT-D)—Segal | June 22 |
| 570 Sweet Mama (AT-D)—Alice White | July 6 |
| 627 Road to Paradise—Loretta Young | July 20 |

Silent

First National will make no more silent versions.

Fox Features

Sound

| | |
|--------------------------------------|---------|
| 133 One Mad Kiss (Budapest) (AT-F&D) | July 13 |
| 128 City Girl | Feb. 16 |
| 147 Three Sisters | Apr. 6 |

Silent

Metro-Goldwyn-Mayer Features

Sound and Silent

| | |
|--|---------|
| 38 This Mad World (Inhuman Ground) (AT-F&D) (reset)—Johnson-Rathbone | Apr. 12 |
| 925 The Divorcee—Norma Shearer | Apr. 19 |
| 31 Children of Pleasure (The Song Writer) | Apr. 26 |
| 29 Strictly Unconventional (The Circle) (Iris) C. D. Owen | May 3 |
| 50 The Rogue Song (AT-F&D)—Tibbett | May 10 |
| 18 Caught Short (AT-F&D)—Dressler-Moran | May 10 |
| 12 In Gay Madrid (AT-F&D)—Novarro | May 17 |
| 24 The Lady of Scandal (Tabloid) | May 24 |
| 922 The Floradora Girl—M. Davies | May 31 |
| 23 The Richest Man in the World (Fathers Day) (Sins of the Children) (reset) | June 7 |
| 19 The Big House—Beery (reset) | June 14 |
| 25 One Embarrassing Night | June 28 |
| 16 The Unholy Three—Lon Chaney | July 5 |
| 3 Way Out West (Easy Going) (reset) | July 12 |
| 19 Romance—Greta Garbo | July 19 |
| 8 Our Blushing Brides—Crawford | July 26 |
| 32 The Sea Bat..... (withdrawn—release date not set) | |

Paramount Features

Sound

| | |
|---|---------|
| 2967 True to the Navy (AT-F&D)—Clara Bow | May 31 |
| 2903 Safety in Numbers—Rogers (reset) | June 7 |
| 2919 Shadow of the Law (AT-F&D)—Powell | June 14 |
| 2992 The Social Lion—Jack Oakie (reset) | June 21 |
| 2997 With Byrd at the South Pole (Sny. F&D) (reset) | June 28 |
| 2988 The Border Legion—Richard Arlen | June 28 |
| 2994 Dangerous Nan McGrew—Helen Kane | July 5 |
| 2908 A Man From Wyoming—Gary Cooper | July 12 |
| 2920 For the Defense—William Powell (reset) | July 19 |
| 2993 Sap From Syracuse—Oakie (reset) | July 26 |
| 2968 Love Among the Millionaires—C. Bow | July 26 |

Silent

| | |
|----------------------------------|----------|
| 2902 Young Eagles—Rogers | April 5 |
| 2913 The Light of Western Stars | April 19 |
| 2971 Ladies Love Brutes—Bancroft | April 26 |
| 2904 The Big Pond—Chevalier | May 3 |
| 2917 The Devil's Holiday—Carroll | May 24 |

Pathe Features Sound

| | |
|-----------------------------------|---------|
| 1103 Night Work (AT-F&D) | June 3 |
| 1110 Holiday (AT-F&D) | June 3 |
| 1121 Pardon My Gun | June 4 |
| 0129 Painted Desert (reset) | July 15 |

Silent

| | |
|--|--------|
| 0217 Officer O'Brien—William Boyd..... | Mar. 2 |
| 0215 Grand Parade—Helen Twelveteetrees.No silent version | |

Radio Pictures Features Sound

| | |
|--|---------|
| 0106 The Cuckoos (Radio Revels) (AT-F&DN)..... | May 4 |
| 0504 Runaway Bride (Lady of the Port) Astor..... | May 4 |
| 1506 He Knew Women (Damaged) Sherman..... | May 18 |
| 0206 Midnight Mystery (Hawk Island) | June 1 |
| 0507 The Fall Guy (AT-F&D)—Mulhall..... | June 15 |
| 0208 Inside the Line—Compton | July 20 |
| 0508 Conspiracy—Bessie Love | July 27 |

Silent

| | |
|--|--------|
| 0302 Lovin' The Ladies—Richard Dix | Apr. 6 |
|--|--------|

Sono Art-World Wide Features Sound and Silent

| | |
|--|---------|
| Hello Sister (AT-F&D)—Hughes-Borden..... | Feb. 1 |
| Fighting for the Fatherland (S) (reset)..... | Mar. 15 |
| Cock o' the Walk—Schildkraut (reset)..... | May 1 |
| What a Man!—Denny-Seeger (reset) | June 1 |
| The Dude Wrangler—Basquette (reset) | June 1 |
| The Big Fight—G. Williams (reset) | June 15 |
| Once a Gentleman—Wilson-Bushman (reset)..... | July 15 |
| Reno—Ruth Roland (reset) | Aug. 1 |

Tiffany Features Sound and Silent

| | |
|---|----------|
| 123 The Swell Head (Cyclone Hickey)..... | March 24 |
| 113 High Treason—British cast..... | March 31 |
| 110 Mamba—Hersholt-Forbes (reset) | April 15 |
| 105 Sunny Skies—Benny Rubin | May 12 |
| 120 Border Romance—Armida | May 18 |
| 128 Journey's End | May 23 |
| 129 Near Rainbows End—Bob Steele | June 10 |
| 126 Hot Curves—Rubin-Kelton (reset) | June 15 |
| 106 Medicine Man—Benny-Bronson | June 15 |
| 114 Kathleen Mavourneen—Sally O'Neill..... | June 20 |
| 121 Under Montana Skies—Slim Summerville..... | June 28 |
| 127 So This Is Mexico—Armida | June 30 |
| 118 Paradise Island—Harlan | July 7 |
| 119 Just Like Heaven—Anita Louise..... | July 14 |
| 130 Ridden Fool—Bob Steele | July 14 |
| 116 Thoroughbred (His Last Race)—Barry..... | July 21 |

United Artists Features Sound and Silent

| | |
|---|---------|
| Hell Harbor (AT-F)—Lupe Velez..... | Mar. 22 |
| One Romantic Night (The Swan)—Gish (reset)..... | Apr. 12 |
| The Bad One—Del Rio-Lowe (reset)..... | May 3 |
| What a Widow!—Swanson | July 5 |
| Raffles (AT-F)—Ronald Colman | July 26 |
| Lottery Bride (Bride 66) (AT-F)..... | Aug. 16 |

Universal Features Sound and Silent

| | |
|--|---------|
| A5823 Mountain Justice—Maynard (reset)..... | May 4 |
| A5824 Trigger Tricks (AT-F&D)—Gibson..... | June 1 |
| A5819 Young Desire (AT-F&D) (reset)—Nolan..... | June 8 |
| A5800 Song of the Caballero—Maynard (reset)..... | June 29 |
| A5815 What Men Want—Star (reset)..... | July 13 |
| A5804 Concentratin' Kid—Gibson (reset)..... | July 20 |
| A5789 The Storm—Star (reset)..... | July 27 |
| A5793 Sons of the Saddle—Maynard (reset)..... | Aug. 3 |
| A5791 Spurs—Gibson (reset) | Aug. 24 |

Warner Bros. Features Sound

| | |
|---|---------|
| 253 Mammy (F&D) (Part Color)—Al Jolson..... | May 31 |
| 289 Rough Waters (ATD)—Rin-Tin-Tin | June 7 |
| 280 Courage (F&D)—All star | June 7 |
| 261 The Golden Dawn (ATD) (All Color)..... | June 14 |
| 285 Recaptured Love (Fame) (F&D)..... | July 5 |
| 286 Sweet Kitty Bellair (F&D) Tent. date..... | July 26 |

Silent

| | |
|---|--------|
| 276 She Couldn't Say No—W. Lightner..... | May 10 |
| 283 The Sacred Flame—P. Frederick...No silent version | |

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | |
|---|---------|
| 22 Snapshots (AT-F&D) | June 4 |
| 11 Arctic Antics—Disney | June 5 |
| Firefighters—Mickey Mouse | June 11 |
| 23 Snapshots (AT-F&D) | June 18 |
| 12 Jazz Rhythm—Krazy Kat (AT-F&D) | June 19 |
| 24 Snapshots (AT-F&D) | July 2 |
| 12 Not Yet Titled—Disney (AT-F&D)..... | July 3 |
| 25 Snapshots (AT-F&D) | July 16 |
| 13 Not Yet Titled—Krazy Kat (AT-F&D)..... | July 17 |
| 26 Snapshots (AT-F&D) | July 30 |
| 13 Not Yet Titled—Disney (AT-F&D)..... | July 31 |

Educational—One Reel

| | |
|--|---------|
| 1592 Swiss Cheese—Terry-Toons (S-F&D)..... | June 1 |
| 1593 Codfish Balls—Terry-Toons (S-F&D)..... | June 15 |
| 1594 Hungarian Goulash—Terry-Toons (5 min.)..... | June 29 |
| 1595 Bully Beef—Terry-Toons (6 min.)..... | July 13 |
| 1596 Kangaroo Steak—Terry-Toons (5 min.)..... | July 27 |

Educational—Two Reels

| | |
|--|---------|
| 1383 Campus Crushes (Chisellers)—M. Sennett (AT-F&D) | June 15 |
| 1885 French Kisses—Tuxedo (AT-F&D) | June 15 |
| 1443 How's My Baby—Mermaid (AT-F&D)..... | June 22 |
| 1353 Honk Your Horn—L. Hamilton (AT-F&D)..... | June 29 |
| 1384 The Chumps—Mack Sennett (20 min.)..... | July 6 |
| 1385 Goodbye Legs—Mack Sennett (21 min.)..... | July 27 |

Metro-Goldwyn-Mayer—Two Reels

| | |
|--|---------|
| 258 A Tough Winter (AT-F&D—Gang comedy)..... | June 21 |
| 238 Fast Work (AT-F&D—Chase comedy)..... | June 28 |

Paramount—One Reel

| | |
|--|---------|
| Toys (AT-F&D)—Act | June 28 |
| A Chinatown Fantasy (AT-F&D)—Act | July 5 |
| The Sunset Hunter (AT-F&D)—Act | July 12 |
| Wise Flies—Talkartoon..... | July 19 |
| The Dresden Dolls (AT-F&D)—Act..... | July 26 |

Paramount—Two Reels

There will be no other two reel releases this (the 1929-30) season. The next two reel subjects will be released in August for the 1930-1931 season.

Pathe—One Reel

| | |
|--|---------|
| 25 Audio Review (AT-F&DN) | June 15 |
| 13 Esop's Fables (AT-F&D—Sound & Silent)..... | June 22 |
| 26 Audio Review (AT-F&D) | June 22 |
| 13 Grantland Rice Sportlights (AT-F&DN)..... | June 29 |
| 27 Audio Review (AT-F&DN) | June 29 |
| 28 Audio Review (about 10 min.)..... | July 6 |
| 14 Esop's Fables (sound and silent) (About 7 min.) | July 6 |
| 29 Audio Review (about 10 min.) | July 13 |
| 14 Grantland Rice Sportlights (about 8 min.)..... | July 13 |
| 30 Audio Review (about 10 min.) | July 20 |
| 15 Esop's Fables (sound and silent) (about 7 min.) | July 20 |
| 31 Audio Review (about 10 min.) | July 27 |
| 15 Grantland Rice Sportlights (about 8 min.)..... | July 27 |

(Pathe has discontinued "Topics of the Day". The last one to be issued was No. 6 on March 23rd.)

Pathe—Two Reels

| | |
|--|---------|
| 0546 Red Heads (AT-F&D)—Folly | May 18 |
| 0536 Trying Them Out—Checker (18 min.)..... | May 25 |
| 0576 Musical Beauty Shop—Melody (19 min.)..... | June 1 |
| 0508 The New Waiter—Le Maire (19 min.)..... | June 8 |
| 1511 Live and Learn—Manhattan (21 min.)..... | June 15 |
| 1551 Big Hearted—Whoopie (17 min.) | June 22 |
| 1501 Beauties—Rainbow (20 min.) | June 29 |
| 1541 Two Fresh Eggs—Folly (21 min.) | July 6 |
| 1561 Ranch House Blues—Rodeo (21 min.)..... | July 13 |
| 1571 Mind Your Business—Melody | July 20 |
| 1531 America or Bust—Checker (21 min.)..... | July 27 |

Radio—One Reel

| | |
|---------------------------------------|---------|
| 0913 Good Time Kenneth (AT-F&D) | July 20 |
|---------------------------------------|---------|

Radio—Two Reels

| | |
|---|---------|
| 0712 Mickey's Merry Men (AT-F&D)—McGuire..... | July 20 |
| 0812 Who's Got the Body (AT-F&D)—RCA..... | Aug. 3 |
| 0713 Mickey's Winners (AT-F&D)—McGuire..... | Aug. 17 |

Tiffany—One Reel

| | |
|---|---------|
| Dancing Bear (AT-D) Color Symphony..... | May 5 |
| 1 Memories—Musical Fantasies (10 min.)..... | May 10 |
| 12 Voice of Hollywood (AT-F&D) approx..... | May 16 |
| Chinese Flower Boat (AT-D) Symphony..... | May 19 |
| 13 Voice of Hollywood (AT-F&D) approx..... | May 30 |
| Dancing Bear—Color Symphony (9 min.)..... | June 10 |
| 14 Voice of Hollywood—approx. | June 13 |
| Parisian Nights—Color Symphony (10 min.) | |
| (reset) | June 25 |

Tiffany—Two Reels

| | |
|--|----------|
| 1 On a Plantation—Kentucky Jubilee (18 min.).. | April 15 |
| 2 Old Black Joe—Kentucky Jubilee (17 min.).... | May 9 |

Universal—One Reel

| | |
|---|---------|
| Speak Easy—C. Puffy (reissue) | Apr. 7 |
| Hash Shop (S-F&D)—Oswald | Apr. 14 |
| Marry When Young—Roach-Edwards (reissue).. | Apr. 21 |
| Prison Panic (S-F&D)—Oswald | Apr. 28 |
| The Greenhorn—C. Puffy (Reissue)..... | May 5 |
| Under the White Robe—N. Edwards (reissue).. | May 12 |
| Hot for Hollywood (S-F&D)—Oswald..... | May 19 |
| A3992 Anthony and Cleopatra—Reissue (reset) | |
| (10 min.) | June 26 |
| A3991 Hcll's Heels—Oswald (reset) (6 min.)... | July 2 |
| A3995 Not So Quiet—Oswald (reset)..... | July 7 |
| A3994 Columbus and Isabella—Reissue (reset) | |
| (10 min.) | July 9 |
| A3997 Spooks—Oswald | July 14 |
| A3996 Benjamin Franklin—Reissue (reset) | |
| (7 min.) | July 16 |
| A3998 Should Poker Players Marry?—Reissue | |
| (reset) (11 min.) | July 20 |
| A4000 Omar Khayam—Reissue | July 21 |
| A3993 My Pal Paul—Oswald (reset) | July 23 |
| A3999 Cold Feet—Oswald | July 28 |

Universal—Two Reels

| | |
|--|---------|
| She's a He (AT-F&D)—Sunny Jim..... | June 4 |
| The Best Man—J. Sedgwick (reissue)..... | June 7 |
| Her Bashful Beau—Arthur Lake | June 11 |
| The Battling Kid—Bobbie Nelson..... | June 14 |
| All Wet—Sid Saylor | June 18 |
| Loaded Dice—Edmund Cobb (reissue) | June 21 |
| Brother for Sale (AT-F&D)—Sunny Jim..... | June 25 |
| A4672 The Beauty Parade—Arthur Lake | |
| (19 min.) | July 2 |
| A5284 The Boundary Line—Reissue (19 min.)... | July 5 |
| A4673 Plane Crazy—Sid Saylor (19 min.)..... | July 9 |
| A5285 Son of Courage—Bobbie Nelson (21 min.).. | July 12 |
| A4674 Stop That Noise—Sunny Jim (16 min.)... | July 16 |
| A5286 The Fighting Terror—Reissue..... | July 19 |
| A4675 His Girl's Wedding—Arthur Lake (17 | |
| min.) | July 23 |
| A5287 The Man Hunter—Ted Carson | July 26 |

United Artists—One Reel

| | |
|---|----------|
| Overture of 1812 (1812) (10 min.)..... | Oct. 5 |
| Irish Fantasy (Irish Rhapsody) (10 min.)..... | Dec. 14 |
| Glorious Vamps (AT-F)—L. Velez..... | Jan. 25 |
| The Wizard's Apprentice (The Sorcerer's Appren- | |
| tice) (9 min.) | April 20 |
| Second Hungarian Rhapsody (AT-F) | May 20 |

Vitaphone

Vitaphone (Warner Bros.) does not set release dates on its short subjects, and therefore it is difficult for this paper to give you their exact age. But it will endeavor to supply information that will enable you to know their approximate age.

The release dates given in this schedule are the dates on which they were shown at one of the Warner theatres in the downtown section of this city—Strand, Hollywood, Warner, or Winter Garden.

Since not all Vitaphone shorts are shown in these theatres, a separate schedule is printed in this column, giving the releases in the order they appear in the Vitaphone Release Index loose pages. Because this company does not, as said, set national release dates, and because the release numbers are not given always in their proper order, such an arrangement should give an exhibitor an approximate idea how old they are even if they have not been released in one of the first-run Warner theatres in this city.

For your convenience, the number of the Release Index page in which the subject appears will be given, as will the running time whenever such time is obtainable. ("P" means "Page"; "m" means "minutes".)

The running time of one-reel subjects should be ten minutes. Subjects whose running time is of shorter duration are "short-measured."

Vitaphone—One Reel

| | |
|--|---------|
| 3760 Jazz Rehearsal (10 m.-P. 142) W. G..... | Apr. 30 |
| 3668 The Window Cleaners (7 m.-P. 154) W. G..... | Apr. 30 |
| 3826 Wedding of Jack and Jill (7 m.-P. 164) H..... | Apr. 30 |
| 3278 The Military Post (6 m.-P. 154) W. G..... | Apr. 30 |
| 1005 Believe It or Not (10 m.-P. 169) W. G..... | Apr. 30 |
| 983 Taking Ways (7 m.-P. 153) Strand..... | May 2 |
| 998 Websterian Students (7 m.-P. 163) Strand.. | May 2 |
| 4127 Sinkin' in the Bathtub (5 m.-P. 178) War.. | May 7 |
| 999 Cave Club (9 m.-P. 166) Strand..... | May 7 |
| 972 A Battery of Songs (8 m.-P. 148) Strand... | May 7 |
| 3762 The Stand Up (8 m.-P. 144) Warner..... | May 7 |
| 3529 Danger (7 m.-P. 148) Strand..... | May 16 |
| 3897 Holland (7 m.-P. 155) Hollywood..... | May 21 |
| 1014 The Nagger (12 m.-P. 171) Hollywood..... | May 21 |
| 1021 Matinee Idle (12 m.-P. 174) Hollywood..... | May 21 |
| 3899 Japanese Bowl (7 m.-P. 156) Hollywood... | May 21 |
| 3972 Paper Hanging (10 m.-P. 156) Strand..... | May 23 |
| 946 Oh, Sarah! (10 m.-P. 139) Strand..... | May 23 |
| 1032 Office Steps (9 m.-P. 167) Strand..... | May 23 |
| 987 Nile Green (7 m.-P. 163) W. G. | May 24 |
| 3850 The Sultana's Jester (10 m.-P. 146) W. G.. | May 24 |
| 1000 Grand Uproar (7 m.-P. 171) W. G..... | May 24 |
| 3753 Contrary Mary (9 m.-P. 148) W. G. | May 24 |
| 1025 The Still Alarm (9 m.-P. 179) W. G..... | May 24 |
| 945 Two of a Kind (8 m.-P. 139) Strand..... | May 30 |
| 908 Horace Heidt (8 m.-P. 130) Strand..... | May 30 |
| 970 Let's Elope (7 m.-P. 151) Strand..... | June 6 |
| 3849 What a Life (11 m.-P. 149) W. G. | June 6 |
| 3335 For Sale (5 m.-P. 134) W. G. | June 6 |
| 992 The Devil's Parade (11 m.-P. 173) W. G.. | June 6 |

Vitaphone—Two Reels

| | |
|--|---------|
| 4009-10 Potters No. 5 (12 m.-P. 166) W. G..... | Apr. 30 |
| 3674-75 Poor Aubrey (15 m.-P. 150) Strand.... | May 2 |
| 4097-98 An Ill Wind (10 m.-P. 175) Warner.... | May 7 |
| 975-76 Royal Fourflusher (16 m.-P. 171) War.. | May 7 |
| 3827-28 Potters No. 2 (15 m.-P. 150) Strand... | May 16 |
| 1007-08 Collegiate Model (13 m.-P. 170) W. G.. | May 24 |
| 3942-43 Reno or Bust (12 m.-P. 156) Strand.... | May 30 |
| 995-96 Taxi Talks (14 m.-P. 169) W. G..... | June 6 |
| 1017-23 Skidoo (8 m.-P. 176) W. G..... | June 6 |

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No. 28

PAY NO SCORE CHARGES ANY LONGER

At the Atlantic City conference of Allied representatives with the producers, the subject of score charges naturally came up.

One of the participants in the conference informed me that the representatives of all the producers stated that they recognized the injustice of collecting score charges and expressed a readiness to drop them but that they could not do so because Warner Bros., and their subsidiary, First National Pictures, were flatly refusing to drop such charges.

It is assumed that the reason why they do not want to drop the score charges without the consent of Warner Bros. and of First National is their fear lest the latter drop out of the Hays association. And this they do not want to see, for even though they realize that the usefulness of the Hays organization has ceased to exist since the day Judge Thatcher handed down his decree on arbitration, they feel that they are better off with an organization than without one; and as long as Will H. Hays has a contract with them, which runs for several years more, they might just as well keep him.

It is very well for them to want to keep their organization intact, but this is no reason why you should continue to pay score charges to Paramount, MGM, Fox, Columbia, Pathe, Radio, Sono Art-World Wide, Tiffany, RKO, United Artists, and Universal, since these organizations have now admitted, through their representatives, the injustice of such charges.

My suggestion to you is, when the salesmen of these concerns call on you to sell you their pictures, to resist savagely the score charges. Insist that the salesman submit your contract to his home office without score charges. If you should allow the salesman to induce you to agree to pay such charges, you will show lack of business ability to an unusual degree. I have been informed that in many localities they have already been selling their pictures without a score charge. There has been a discrimination for some time; and perhaps you have been one of the victims of it.

As far as Warner Bros. and First National are concerned, there is nothing for you to worry about; for if their product this season should turn out to be no better than that of the past season, you would not want it at all, even if they were to let you have it for nothing. It has not been good enough for their theatres, why should they think it should be good enough for your theatre? The Hollywood and the Warner, in this city, are still shut down, even though they have several pictures that have not yet been shown in this territory.

BE SURE TO GET GUARANTEES WHEN YOU SELL YOUR THEATRE

Fred J. Herrington, Secretary of Motion Picture Theatre Owners of Western Pennsylvania, has sent a letter to Senator Smith W. Brookhart asking him to intercede on behalf of the independent exhibitors against the theatre buying tactics Warner Bros. uses in that territory. After making serious charges against their methods, Mr. Herrington says:

"Now, it was not a question of cash dealings, as there was very little money used in the transaction. The theatre owner would probably be paid anywhere from 10 to 25 per cent in cash, and the balance in stock. At the time those deals were being put through, Warner Brothers' stock was selling at from \$75.00 to \$80.00 a share but since that time has dropped to about \$43.00 to \$45.00 a share. With their power, it would be possible for them to make all this stock worthless..."

Mr. Herrington continues his letter asking Senator Brookhart if it is possible for the theatre owners to secure relief through the Federal Courts.

If the exhibitors in the different parts of the country who have suffered through such tactics of Warner Bros. and of other producer-distributors should write to their Congressmen it would not be impossible to have a Congressional investigation to bring to the surface the dirty tactics some of the companies have been using to blackjack the exhibitors into selling their theatres. I have a letter in my files from a Pennsylvania exhibitor stating that the representative of a theatre operating producing company called on him and offered to buy his theatre at what it cost him less ten per cent for every year he had it. Since the exhibitor in question has had his theatre for seven years, the amount they would pay him would be thirty per cent of what it cost him. The representative left the town with the threat that unless he sold his company would build a theatre in that town.

If you should be approached by one of the producers to sell your theatre and a satisfactory price is offered you, be sure to inquire, after everything is agreed upon, whether the parent corporation or a subsidiary is to purchase the theatre. If it is a subsidiary, have your lawyer inquire as to the assets of the corporation. Make sure also that the stock, if the deal calls for your accepting part in cash and part in stock, is guaranteed at the prevailing quotation for at least one year. If, for example, the stock is quoted at the stock exchange on the day the deal is to be closed at \$50 a share, make them guarantee to you that if it should go lower within one or two

(Continued on last page)

"The Unholy Three"—with Lon Chaney (MGM, July 5; running time, 71 minutes)

Far better than the silent version of this story, which was produced by Metro-Goldwyn-Mayer several years ago. Sound is the cause; it gives a chance to Mr. Chaney to be heard as a ventriloquist, and later as an imitator of parrot talk. The picture is full of suspenseful situations. That which shows Mr. Chaney masquerading as an old woman, is one of them. But the most suspenseful situation is that which shows the detective call on him for the purpose of interrogating him about a certain murder, clues of which had led the detective to the bird shop. The jewels are in a toy elephant, belonging to "her" supposedly "grandson," a "baby," (impersonated by a midget, Harry Earles). The detective gets hold of the toy elephant and is attracted by the noise of the jewels as he shook it. One fears lest the detective discover the jewels. The situation that shows the gorilla attacking Hercules and ostensibly tearing him to pieces is another such situation.

The picture opens at a carnival, and shows Lon Chaney at the head of a gang of pickpockets, Lila Lee being one of them. Hercules (Ivan Linow) and Midget (Harry Earles) start a fight with a customer and when the police raid the place the gang escapes. They decide to give up the carnival game for a better game. They start a bird store. Lon Chaney masquerades as an old woman, owner of the store; Lila Lee as "her" daughter, Ivan Linow as "her" son-in-law, and Harry Earles as "her" grandson, kept in a baby carriage. By using a false voice Lon Chaney makes his wealthy patrons believe that the parrots he had sold them could talk. When he delivers the parrots he surveys the ground and is able to rob the homes. Hercules and Midget carry on a robbery unknown to Lon Chaney. During the robbery they murder a man. When Lon Chaney hears about it he is furious; but to save their "skins," he sends Hercules and Midget to conceal the jewels in the room of a young man (hero) who had been working as a clerk at the bird store. The police arrest the hero and have him tried for murder. Lon Chaney, however, is eventually persuaded by Lila Lee to take the stand and save the young man, whom she loved. While on the stand, it becomes known that he is not a woman. He is thus compelled to make a clean breast of everything to the judge. Midget had been murdered by Hercules and Hercules had been torn to pieces by the gorilla, and there was no one to pay the penalty. Lon Chaney, however, is given five years, whereas the young man is let free.

The plot has been based on the book by Clarence Aaron Robbins. Jack Conway directed it. The acting is excellent and the talk clear. It is not, however, a picture for children. (Silent values, excellent.)

"Song of the Caballero"—with Ken Maynard

(Universal, June 29; running time, 75 minutes)

Fairly entertaining, with several very exciting moments, especially those in which Ken Maynard does some daring stunts on horseback. There is one particularly good moment when the heroine is seated in a coach which is to be driven by six horses. A shot frightens the horses and they run away with the coach at a terrific speed. The hero, Ken Maynard, dashes after them, riding his horse furiously, and finally gets up to the runaway team. He jumps from his horse on to the back horse of the team and finally is able to quiet them down. Another such moment is when the hero is escaping from an inn, at the same time taking two horses besides his own, and riding the three horses at one time.

The action unfolds in old California and shows the hero consistently stealing from the estate of Don Pedro, an aristocratic Spaniard, to the exclusion of any one else. The Don and his son naturally desire to capture him. The hero attends a festival given by Don Pedro in honor of the coming marriage of his son to the heroine, and he again meets the heroine whom he had rescued in a runaway, and they fall in love with each other. The guests discover that the hero is the bandit who had been robbing Don Pedro's estate and decide to trap him unaware. Don Pedro's son carries on promiscuous affairs with other women and is discovered by the heroine, much to her disgust, in the arms of another woman. She bitterly resents the fact that she must marry such a man, especially since she had fallen in love with the hero. The hero overpowers Don Pedro in one of the unfrequented rooms of his estate and there tells him that the

reason he had been stealing only from his estate is because he (Don Pedro) had turned away from his door his sister, (mother of the hero), because she had not married a man of his choice. The hero is finally trapped and about to be killed when Don Pedro saves his life, begging him to forgive him and to live with him, and consenting that the hero and heroine marry.

The plot has been adapted by Bennett R. Cohen from a story by Kenneth C. Beaton and Norman Sper. In the supporting cast are Doris Hill, Francis Ford, Gino Corrado and others. The talk is clear. (Silent values, fair.)

"Those Who Dance"—with Special Cast (Warner Bros., April 19; running time, 74 minutes)

Very unpleasant, and acted mechanically. For instance, though her brother is about to be sent to the electric chair for a murder he had not committed, Lila Lee goes through the piece as if she were going to a picnic. The hero's brother, a patrolman, is shot and killed by the racketeers while they were robbing a warehouse, and the heroine's brother, one of the gang, is accused of the crime, even though he had not committed it. He is tried, convicted, and sentenced to die in the electric chair. The leader of the racketeers keeps on assuring the heroine that he would fix everything with the Governor. She was uneasy about it, and when she is (conveniently) put out of her room for failure to pay the rent, she goes to "Joe," (the racketeer) and asks him to give her shelter. He makes room for her, of course, otherwise there would have been no story. Joe's woman (Betty Compson) was angry at him because he had been mistreating her and although she wanted to squeal to get even with him she feared to do so because she knew what her end would be. But she opens the eyes of Lila, who goes to the police captain and asks her to assign a man to live with her for a time (but on the level) until they trapped Joe into confessing. The captain assigns Monte Blue, a patrolman, brother of the murdered patrolman. He impersonates a gunman from Detroit, with a scar on his face. Joe gets suspicious but he is not sure that the gunman is not the gunman until he decides to give him a party so as to give the detective who was in with the gang a chance to look him over. At the dance the fact that the hero's scar was artificial becomes known and the gang is about to shoot and kill him when Betty telephones the police, who rush to the scene in time to save Monte's life. The confederate detective, in order to hide his complicity, shoots and kills Joe. But that does not fool Monte, for he asks the Captain to arrest him, too.

The situations are most illogical, and as the acting is forced the picture fails to impress, except those who revel in crook plays. The plot is based on George Kibbe Turner's story. William Boyd is the gunman leader, Betty Compson his Moll, Wilfred Lucas the confederate detective, DeWitt Jennings the Captain. The talk is hardly intelligible and the tone quality poor. (Silent values, mediocre.)

"Inside the Lines"—with Ralph Forbes and Betty Compson

(RKO, July 20; running time, 74 minutes)

It is a spy story, which is supposed to unfold during the world war, and in which the hero (Ralph Forbes) and the heroine (Betty Compson) are posing as German spies when in reality they are members of the British Intelligence service. The fact that one was unaware of the other's identity leads to some interesting complications. For instance, the two, in love with each other, are separated, but the one does not tell the other where he is to go. The heroine, after the receipt of a secret code message while in London, calls on the representative of the German Intelligence service and is instructed to proceed to Gibraltar for the purpose of assisting other German spies to blow up the British fleet. In Gibraltar the heroine is surprised to come face to face with the hero, in a British officer's uniform. The heroine takes him for a German spy. The hero, too, thinks it odd for her to be there and begs her to leave before she is caught and shot as a spy. But towards the end it comes to light that both were working for the same cause. At any rate they catch the real spy, who happened to be the Hindu servant of the Commander of the fortress.

The play by Earl Derr Biggers furnished the plot. The direction is by Roy Pomeroy. Montague Love, Mischa Auer, Ivan Simpson, Betty Carter and others are in the cast. The words are extremely clear. (Silent values, fairly good.)

"Sweethearts and Wives"—with Billie Dove*(First National, June 15; running time, 74 min.)*

Fairly good: It is supposed to be a mystery melodrama, in which the sister of a titled British lady is involved. She had gone to a lonely inn with the object of retrieving some jewels of her sister's, which have fallen into the hands of some crooks after an escapade of hers with another man; the crooks threatened to tell her husband unless she paid them money. At the inn the heroine comes upon the hero, who had taken there a married woman; the police surround the inn and the heroine, who had been posing as a maid, offers to take the hero's friend out of her predicament by undertaking to say that she is the hero's wife, and that she (the hero's friend) was her maid. To complicate matters, the woman's husband enters the picture. But he is pacified when he is made to believe that his wife had acted as a maid to the "wife" of the hero, an "old friend," who had "married" the day before. A clever detective (Clive Brook), too, enters the scene; he was a famous divorce detective, obtaining evidence by which clients of his could secure a divorce. He had been engaged by the lady's husband to obtain the necessary evidence for a divorce; but having been won over by the heroine's efforts to help her sister, he hands the jewels over to the heroine. By this time the hero and the heroine had fallen in love with each other and as there was nothing in their way to marriage they marry.

The plot has been founded on the Walter Hackett play, "Other Men's Wives." It was directed by Clarence Badger. The direction is masterly, well enough, but the story is wildly imaginative; there is nothing real about it. Leila Hyams and Sidney Blackmer are in the cast. The talk is fairly intelligible. (Silent values, only fair.)

"This Mad World"*(MGM, April 12; running time, 71 minutes)*

Good acting and skillful direction have made this an interesting and entertaining picture, even if it is somewhat gruesome by reason of the fact that both the hero and the heroine die in the end. There are several situations that appeal to the emotions deeply. The situation that shows the mother forced to deny any relationship to her son (hero), thus being compelled helplessly to stand by and watch him go to his death as a spy, should stir one's emotions to the very depths. Another stirring situation is that in which the heroine, a German noblewoman, feels impelled to make known the fact that the hero, who is staying in the same house, is a French spy. However, her love for the hero is so great that she kills herself after having given out such information:—

The hero's mother, a French patriot, had been forced to give shelter to a German noblewoman (heroine), much to her resentment. The heroine is attracted by a picture of the hero and learns his relationship to the woman in whose home she is staying. The hero, a French spy, is on his way to accomplish a very important matter for France, and even though it means taking a great risk, he stops off to see his mother, whom he had not seen for two years. The hero and the heroine meet. She recognizes him from his photograph and realizing that he is a French spy plans to betray him. She steals out of the house during the night in order to get to the nearest village, but the hero, suspecting her motive, follows her. He corners her and tells her that he must kill her because she has too much information, even though he regrets doing so. She pleads for her life and the hero, who had become very much attracted to her, decides to spare her but to keep her under his watch. When they get back to the house they talk for a while and he learns that she is very unhappily married. They confess their love for each other and for a few hours forget about hatred and war. In the morning, the heroine, remembering her pride and her love for her country, betrays the hero, but takes her own life, confessing to the hero before she dies that she loved him more than her own life. The hero is caught by the Germans and is shot as a spy.

The plot has been taken from a story by Francois de Curel, "Inhuman Ground" and adapted by Clara Beranger. Basil Rathbone is the hero, Kay Johnson, the heroine, Louise Dresser, the mother. The talk is intelligible. (Silent values, good.)

NOTE: This picture has been shown in this territory for the first time.

"Love Among the Millionaires"—with Clara Bow*(Paramount, July 26; running time, 76 minutes)*

Take Mitzi Green out, and "Love Among the Millionaires" becomes an ordinary program picture, for stories in which the heroine, in order to save the hero from ruining his career by marrying her, drinks and acts in a disreputable manner so as to make the hero believe that she is not the innocent girl he thought her to be, have been done to death. In this instance, however, the picture is considerably entertaining because of the good acting of little Mitzi Green. There are many illogical situations. One of them is where the heroine's father, her little sister, and her two hometown suitors, reach Palm Beach in an automobile that looked as if it would fall apart any moment. But because of the slapstick comedy work it gets over.

The story is that of a railroad president's son (hero), who falls in love with a young woman (heroine), waitress in her father's restaurant. The father hears about it and sends for the hero. He takes the heroine along. They reach Florida and the father suggests that they separate for a while in order that they might make sure that they loved each other before marrying. The heroine guesses that the father was trying to trick them into separating and refuses to do so. After second thought, however, the heroine tells the father to give a party in her honor so that she might find an opportunity to act disgustingly and cause the hero to cease to love her. The scheme succeeds for a while but the father, realizing that the heroine was a thoroughbred, gives his consent to their marriage.

The plot has been founded on a story by Keene Thompson. Frank Tuttle directed it. Stuart Erwin and Richard Gallagher (who contribute some comedy) and Stanley Smith, as well as Charles Sellon, are in the cast. The talk is clear. (Silent values, pretty good.)

"Wild Company"*(Fox, July 6; running time, 77 minutes)*

Pretty good program picture. It is somewhat moralizing—it shows the parents the danger of giving their children too much freedom. In this instance the son (hero) of a wealthy father, while at a night club drinking meets a beautiful woman, mistress of a racketeer, and eventually falls in love with her. The racketeer had instructed his "sweetie" to encourage the young man, his intention being to use him later on. The hero's father had put a detective on the trail of his son and learns that the young hero had been stealing merchandise from his store and had been giving it to the woman he had fallen in love with. The father confronts the hero with the evidence and tells him that unless he gives up that woman he will disown him. The love struck hero does not listen to reason and leaves his father's house. That night the racketeer plans to hold up the owner of the cabaret. He invites the hero upstairs to try his luck at gambling, assuring him that there is no risk because he knew the manager. He asks him to stay in the ante-room for a few seconds until he had spoken to the manager. He enters the room where the safe was and opens it, taking the money out of it. At that moment the cabaret owner enters the room to put money into the safe and the villain shoots and kills him in cold blood and then escapes. The hero hears the shot and enters the room. When he finds the man dead he becomes frightened and escapes through the window. His father, however, who had gone to the cabaret to talk to his son, sees him escaping and thinks that he had committed the murder. When the hero returns home he finds his father awaiting him. The hero assures his father that he is innocent. They call on the racketeer and the latter tries to induce the hero's father to remain silent. The hero's father, however, sends for the police and delivers the crooks to them. But he delivers also his son. The hero is tried and is convicted on manslaughter. The judge, however, accepting the recommendation of the jury for mercy, sentences him to five years in the penitentiary but paroles him in the custody of his father.

There is some human interest, and the attention is held pretty well all the way. But it does not show the crooks punished. This is a defect. The plot has been founded on the story by John Stone and Bradley King. Leo McCarey has directed it. Frank Albertson is the hero. Sharon Lynn, H. B. Warner, Joyce Compton and others are in the cast. The talk is clear. (Silent values, pretty fair.)

years, or whatever the case may be, the company to be obligated to make up the difference in cash. Don't sell unless you get such guarantees. Otherwise you may find yourself a loser.

EDITOR'S NOTE: This office has been informed that Senator Brookhart has replied to Mr. Herrington's letter promising to take the matter up with the Department of Justice immediately and to work for a Congressional investigation at the next regular meeting of Congress.

UNFAIR COMPETITION

The Fox Brooklyn Theatre advertised in the New York papers the following program for 25c at the matinees and 50c in the evenings:

1. "Women Everywhere." 2. Charles King, in person. 3. Al Lyons, the "Jazz Aristocrat and his uncontrollable gang of music makers." 4. Bob West, a "show by himself." 5. Fanchon & Marco. 6. Edison and Gregory, "a pair of Musical Maniacs." 7. Toots Novelle, "Just a Little Swiss Movement of Her Own." (The ad writer manifestly forgot the ad writers' code of ethics—so soon!) 8. Jack Goldie, a comedian. 9. Louise Manning, a singer and dancer. 10. Helen Hille, a "singing beauty." 11. Huff & Huff, "Adagio Thrillers." 12. Twelve Beauties, "California's Sunkist Stunners."

With so much to give to the public for so little, how can an independent exhibitor, even a Fox customer, compete with the Fox Brooklyn?

PICTURES DROPPED FROM THE 1929-30 CONTRACTS

As far as this paper has been able to learn, the following pictures have been eliminated from the 1929-30 contracts:

Columbia

Columbia will produce all the pictures it sold.

First National

First National has eliminated the Corinne Griffith Special, No. 589.

Fox

Fox has eliminated "Passing of the Third Floor Back," No. 138.

Metro-Goldwyn-Mayer

MGM have no information available.

Paramount-Publix

Paramount has eliminated the following:

2924 An Evelyn Brent.
2925 An Evelyn Brent.
2905 A Maurice Chevalier.
2921 A William Powell.
2969 A Clara Bow.
2972 A George Bancroft.
2927 A Ruth Chatterton.
2914 A Richard Arlen.
2965 John Galsworthy's, "The Escape."
2981 "Youth Has Its Fling."
2985 "The Lost God," with Richard Arlen.
2911 A (late) Jean Eagles.

Pathe

Pathe has eliminated the following pictures:

0113 Greenwich Village Follies.
0117 The Treasure Girl.
0221 A Bachelor's Secret.
0223 Hot and Bothered.

RKO

Radio Pictures will not eliminate any pictures. "Conspiracy" (0508), will be released July 27;

"Lawful Larceny" (0403), will be released August 17; "Shooting Straight" (0303), the third Dix picture, will be released about November.

Tiffany

Tiffany has stated that it will deliver all the pictures it promised to deliver.

Universal

Universal has eliminated the following pictures:

5805 "Soft Shoulders," with Laura LaPlante.
5794 "Week-End Girl" ("Kiss-Proof"), with Laura LaPlante.
5792 "Moonlight Madness," with John Boles.
5809 "Song of Passion," with John Boles.
5801 "Man About Town," with Joseph Schildkraut.
9808 "Ladies in Love," with Mary Nolan.

Warner Bros.

Warner Bros. will not eliminate any pictures.

Send a registered letter demanding the delivery of all the pictures they sold you. The contract specifies that you should do so if you should want to hold your rights to any undelivered pictures.

Pictures sold by stars may in all cases be considered "undelivered"; the producers must deliver them from their 1930-31 product.

BE CAREFUL OF MUSICAL COMEDIES

Before signing a contract for pictures, take care to exclude all musical comedies or operettas. The public has been over-fed with pictures of this type and do not go near theatres on the nights such pictures are shown.

BE SURE THAT YOU WILL GET YOUR FILMS EARLY

The circuits are demanding unreasonable protection. Their object is to delay an independent exhibitor from showing the films so that the public may go to their theatres. And they are succeeding in their purpose, for with the automobiles becoming more numerous every year, and with the good roads almost everywhere, distance is no longer an obstacle.

Before you affix your signature to the contract, be sure that the protection held by the earlier-run exhibitor over you, as specified in your contract, is not unreasonable. Demand that the protection time be made short, so that you may be able to get your pictures when they are still fresh in the minds of the picture-goers. Remember that talking pictures lose their publicity value much more quickly than silent pictures used to lose it.

THE DISTRIBUTORS ARE GOING EASIER IN CHICAGO ABOUT THEIR ZONING PLANS

As a result of the article on Zoning and Protection, which appeared in the June 21 issue of HARRISON'S REPORTS, the distributors in Chicago are no longer trying to shove down the throat of the independent exhibitors that one-sided zoning they had prepared under the auspices of the Hays organization.

There is no doubt that that article has had a salutary effect also in other parts of the country; for if the distributors fear anything they certainly fear another Thacher decision.

HARRISON'S REPORTS

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TELEVISION—AN ENEMY OR A FRIEND? (No. 3)

The readers of the first two articles of this series have probably gained the impression that television and motion pictures are two different arts. This is true, at least for the present, when one observes the following fundamental differences:

(1) As it has already been pointed out, in motion pictures the entire picture is projected on the screen as a unit; it can, therefore, be made brilliant without difficulty. In television, on the other hand, the picture, in most methods so far proposed or developed to any extent, is produced by a single flying dot of light. Thus a brilliant picture is extremely difficult to secure. The television picture will, therefore, remain dim until a different method is invented, or until the present methods are radically improved.

(2) In motion pictures, the picture's smoothness, assuming that the photography and the development of the positive as well as of the negative are done by skillful technicians, is determined by the smallness of the grains of silver, which make up the positive image; and as such grains are exceedingly small, the projected picture is sharp and clear. The television picture smoothness, however, is limited by the size of the travelling dot. And up to the present, the size of such dot for theatre television has been considerable.

(3) Flicker in modern motion pictures is practically absent, because of the rapidity with which the unit pictures are projected on the screen; twenty-four pictures are projected during each second, each picture twice, making a total of forty-eight pictures each second, a speed which eliminates flicker or makes the little flicker that exists unobjectionable. In television, however, the matter differs; at present, the best television practice produces only twenty-four pictures a second; and twelve pictures a second have been produced, or proposed, for commercial practice. This small number of pictures, combined with the dot method of producing them, tends to introduce objectionable flicker. And this remains one of the unsolved television problems, which will have to be solved in the future before television pictures may become popular.

(4) The detail the projected television picture shows is, as it was fully explained in the second article of this series, perhaps one one-hundredth, possibly only one one-thousandth, that of the standard motion picture. This is a most serious handicap to television as a permanent part of theatre entertainment, for many comical or dramatic situations require sharp detail to make them effective.

These are the fundamental differences between motion pictures and television pictures. It is only motion that makes the two arts related.

Although it has no direct relationship to the value of television pictures for the theatre, the reader may be interested to know how fast the flying dot travels in order to produce the best television picture of today. If a picture 10 x 12 feet in size were to be reproduced, with about 5,000 or 6,000 dot elements, and twenty-four pictures a second, by a simple calculation one is astonished to find that the light dot travels on the screen at the extraordinary speed of nearly 14,000 miles an hour. Such a speed is many times faster than the speed of a rifle bullet. And yet the eye is not only expected to receive a sensation from so rapidly moving a light dot but actually does so and the brain receives the impression of the television image. Thus one is forced to admit that, whatever are the present limitations of television, it is a remarkable achievement.

From time to time the exhibitor will be told that home television "has arrived," and that it is to become a menace to the moving picture theatre. Such were the statements made about radio when it was first invented. But television will affect the position of the motion picture just as much as the radio has affected it. If anything, it will be an ally to it, just as radio has proved to be. Nevertheless, it will do no harm for the exhibitor to be ready to ask certain searching questions of those who might aver that home television is here before he may accept their statements as facts.

Here are some of the things which he should, just now, establish to enable him to judge whether home television has progressed far enough to be taken by him seriously: The picture produced should be at least 8 x 10 inches, preferably 10 by 12 inches, so that those in the room may be able to see it at a reasonable distance. It should be bright enough to be viewed in a fairly illuminated room in daylight, with dark blue shades drawn down, or at night, with one or two moderately bright orange floor lamps lit; it would be all together out of the question to have the room pitch dark while projecting television pictures, for many reasons, only in part of convenience. The color of the picture should be of a fairly agreeable color, preferably of black-and-white. And the picture must be steady in position; that is, it must not shift from side to side, or to drift out of frame, at intervals, thus requiring constant attendance to hold the picture in frame.

The home television picture, in order to be of interest to people in general, must have enough detail to make possible a sharp image of three persons in a closeup, or to show larger groups performing, with their acts recognizable in long shot, or at least in medium distance shots, with satisfactory detail of background. In putting the television receiver to operation, it should be easy to frame the picture (framing should, in fact, be automatic), which should, once in frame, remain in frame without further manipulation of switches or levers. The picture, or, to be exact, the optical system that produces it on the screen, must be of such nature as to enable those in the room to view it conveniently from most points in the room, for it would be very inconvenient to crowd the spectators into a narrow line at right angles to the center of the screen. The receiver itself must be of moderate size, neat in appearance, reliable, easily installed, and sold at a price that would make it possible at least for a substantial number of persons to purchase it; and their manufacture must be on a scale that will enable those who purchase them to receive them without extreme delay. Above all, adequate servicing facilities must be established to repair the instrument within a short time after notification, in case something should go wrong with it.

Even after all these requirements are met, there are still many factors to be considered before one may hope to see the television a popular success. Program quality is one of such factors, the most important, in fact, for a television receiver is of no use, either in the home or in the theatre, unless it is fed with suitable program material.

But the provision of good programs is a colossal task, as every exhibitor only too well knows. In the case of radio television, the building of a great number of expensive studios and transmitting stations in many

(Continued on last page)

"Dawn Patrol" (F&D)—with Richard Barthelmess

(First National, August 10; time, 108 min.)

A thrilling war picture, with bombings and plane crashings, the kind that at times make one's hair stand on end. There is a bombing of an aerodrome, the like of which has not been seen in any other aviation war picture produced to this day. It shows the hero and his pal stealing away from the aerodrome of their squadron against the orders of their commander and reaching the German aerodrome. The bombs are shown released from the aeroplanes and falling on hangers and on other parts of the aerodrome, blowing up everything to bits. Men are shown falling as a result of having been struck by either shrapnel or bullets. The action is extremely realistic. There is no love affair. The human interest is awakened by the fine friendship that exists between the hero and his pal, also an aviator, and by the feeling of comradeship among all the officers of the squadron.

The action shows the hero, a British Ace, complaining to his commander constantly because the high command would always send only inexperienced school boy aviators for tasks only experienced aviators could undertake. The commander is promoted and the hero is made commander of the squadron. He eventually becomes a nervous wreck from his worry over the life of his men, just as the older commander had become. He receives orders to put every man in the air. He could make no exception for his pal's brother. The young brother does not return and the pal accuses him of having caused his death. The hero is ordered to send a lone aviator behind the German lines to destroy munitions and calls for volunteers. The pal asks to be sent. The hero, however, filling the young man with liquor, rides away secretly and destroys the munitions. But he does not return.

"The Flight Commander," by John Monk Saunders, has furnished the plot. Howard Hawks has directed it. William Janney, James Finlayson, Clyde Cook, Gardner James, Edmund Breon, Frank Hugh and others are in the supporting cast. The sound is poor. (The sound-on-disc, instead of the sound-on-film version was shown.)

"Sweet Mama" (AT-F&D)—with Alice White

(First Nat., July 6; running time, 50 min.)

Just fair. It is a racketeer story, in which the heroine becomes an aid to a detective to help him catch the villain and his gang and to save the young hero, whom she loved, from a criminal career; he had joined the gang, and she was determined to drag him out of it. She succeeds. There is some suspense, and the interest is held fairly tight, except in the scenes where Alice White attempts to sing; as a singer, she is "terrible."

The most suspensive situation is that which shows the villain's men taking the young hero for a "ride." The sight of the police driving in a machine at high speed in order to overtake the car of the villains is somewhat thrilling.

The picture was directed by Edward Kline. David Manners is the hero, and Kenneth Thompson the villain. Lee Moran, Robert Elliot and others are in the supporting cast. The talk is much clearer than it has been in other First National pictures, because the sound has been recorded also on film. (It was the film version that I reviewed.)

"Paradise Island"—with Special Cast

(Tiffany, July 7; running time, 68 min.)

This is a program melodrama; it unfolds in the tropics, where the heat is so unbearable that the people take to drink as a relief, and where a white woman is a prize usually coveted by the villain and is captured by the hero. The story is not so pleasant but there are several fights in which the hero and his mate (Paul Hurst) give the villain a good beating. These ought to make melodrama loving customers cheer. There is also considerable comedy, contributed by Paul Hurst; it ought to make people laugh heartily.

The story opens on a tropical island and shows the heroine arriving on the island to marry the man she was betrothed to. The villain had lured the fiancé into drinking and into gambling, and makes him lose heavily, forcing him to give him I. O. U's. The hero, captain of a schooner, had just landed for the purpose of buying pearls. When he sees the heroine he thinks she had come to work in the villain's saloon as a dancer and tries to get next to her.

When he discovers she is a lady, he apologizes. The villain attempts to get the hero out of the way but his plans are frustrated. The fiancée is lured by a native, hiring of the villain, to drink and to act dishonorably. This breaks the heart of the heroine, who ceases to love him. She feels love for the hero, who eventually wins her as a wife, after rescuing her from a dastardly attempt of the villain to carry her away.

The story is by M. B. Dearing; the direction, by Bert Glennon. Kenneth Harlan is the hero, Marceline Day the heroine, Tom Stantschi the villain. Vic Potel is in the cast. The sound is poor. (Silent values, fair.)

"Near The Rainbow's End"—with Bob Steel

(Tiffany, June 10; time, 55 minutes)

Fast action, the gymnastics as well as the fast riding of Bob Steel and of his men on the one hand and of the villainous characters on the other, make this western a good melodrama entertainment. There are thrills where the hero and the leader of the cattle thieves have a stiff fight: chairs and furniture are broken, tables are thrown aside to make room for the fight, and everything in the room is wrecked. There is, of course, also a love affair; but the heroine at one time is made to act like a sap; she does not find it difficult to believe the villain's assertion to her that it was the hero who had murdered her father.

The story deals with a villain, sheepherder by day and leader of a gang of cattle rustlers by night. Because the hero's father had been losing considerable cattle, he decides to prevent the sheepherders from letting their sheep graze on his range. The villain resents it and determines to resist him. He asks the heroine's father, who was his partner, to take the cattle there, just the same, but he refuses to do it. For this, the villain murders him and fastens the guilt on the hero. The hero, however, is able to prove his innocence and to help the sheriff round up the thieves and to recover the lost cattle.

The story is by Sally Winters; the direction, by J. P. McGowan. Louise Lorrain, Lafe McKee, Al Hewston, Al Ferguson and others are in the cast. The sound recording is good. (Silent values, good.)

"For the Defense"—with William Powell

(Paramount, July 19; running time, 63 min.)

The acting is very good, as is always the case with William Powell, and the story pretty interesting in the first half, but it slips in the second half. The cause of it is the fact that the hero is shown committing a crime and as being sent to the penitentiary for it. One hates to see an actor of Mr. Powell's popularity given such a part:—

The hero gains fame as a lawyer. He defended many racketeers. This aroused the ire of the district attorney, for a defense by the hero was equal to an acquittal. He loves a woman (heroine) desperately but does not want to marry her, preferring that they live (apparently as husband and wife) as they had always lived. A young man falls in love with the heroine and wants to marry her. The heroine, however, does not accept his proposal, even though she longed to be a wife; she loved the hero too much to marry any one else. But the young man is persistent. While out driving, the young man again presses the heroine for an answer. She, losing hope of ever becoming the hero's wife, accepts his proposal. The young man is so happy that he puts his arm around her neck to kiss her. The heroine, who was driving, loses control and runs down a man and kills him. He makes her hide so that she might not be involved in the affair. He is arrested. The heroine begs the hero to defend him. He does so. At the trial the hero guesses that the young man was hiding something and tells him that unless he made a clean breast of it his chances of being acquitted were very small. The young man thinks the hero is trying to railroad him. A ring, which the hero had lent the heroine, is found on the scene of the accident, and is introduced as evidence. The hero, who recognized it, is shocked because he thinks that the heroine had been disloyal to him. To save the young man from sure conviction, the hero bribes a juror. He is caught at it, however, and is arrested. Being despondent for losing, as he thought, the love of the heroine, he pleads guilty and is sentenced to the penitentiary for ten years. Immediately after the confession he receives proof of the heroine's loyalty to him. She promises to wait for him.

Oliver H. P. Garrett is the author, John Cromwell the director. Kay Francis is the heroine, Scott Kolk the young man. The talk is clear. (Silent values, fairly good.)

"Let Us Be Gay"

(MGM, Aug. 3; running time, 75 min.)

An excellent cast headed by Norma Shearer and Marie Dressler, coupled with intelligent directing, have made this an interesting entertainment. Marie Dressler, as Mrs. Boucicault, the eccentric old dowager, provokes a great deal of laughter by her sarcastic and witty speeches. However, there is one unpleasant scene, in which a young girl, the grand-daughter of Mrs. Boucicault, becomes very drunk and in the presence of all the guests assembled in her grandmother's house, insists that she is very much in love with the hero, that she wants him, and that nobody can take him away from her:—

The heroine, a faithful, trusting and loving wife, completely disillusioned when she learned that her husband had been unfaithful to her, divorces him even though he protests that she is the only woman he ever loved. Three years later the heroine, a very sophisticated and hard woman, having lived in Paris for three years, is invited by Mrs. Boucicault, who had met her in Paris, to her country home for the purpose of enticing the hero away from her granddaughter. Mrs. Boucicault explains to the heroine that she does not think the hero has any intention of marrying her granddaughter. The heroine becomes very much amused when she faces the hero and finds that he is her divorced husband. They do not make this known. Mrs. Boucicault becomes annoyed with the heroine because she refuses to "vamp" the hero, and finally becomes suspicious. The heroine begs her not to mix in the affair as her granddaughter is in love with the hero, but to no avail. The hero endeavors to patch up past differences with the heroine but she refuses to listen to him, telling him that she has no faith in him even though he still insists that he had never loved anyone else. The following morning, the hero, infuriated at the heroine's disregard of him, announces that he will marry the other girl. Mrs. Boucicault has had other plans; she brings the heroine's two children to her home and has them face the hero who, as she had correctly suspected, was their father. Her plans work out as she had figured, for the hero and heroine become reconciled.

The plot has been taken from Rachel Crothers' stage play of the same name; it was directed by Robert V. Leonard. Others in the cast are Rod La Rocque, as the hero, Gilbert Emery, Hedda Hopper, Raymond Hackett, Sally Eilers and Sybil Grove. The talk is very clear. (Silent values, good.)

"Hell's Island"—with Jack Holt, Ralph Graves and Dorothy Sebastian

(Columbia, July 16; running time, 78 min.)

A strong melodrama, unfolding in northern Africa, and dealing with two Americans, who had enlisted in the Foreign Legion, and with the sending of one of them to Hell's Island, for having disobeyed orders. The interest is kept well. There is also strong love interest. Some thrills are offered by the fights between the French and the Riff.

The action presents two Americans, chums, members of the Foreign Legion, becoming enemies over a woman (heroine). Jack Holt had befriended her first, but Ralph Graves, who had been treating his chum with a "kidding" spirit, forces himself into the quarters of the heroine, a dancer in an Arab wine shop, and eventually into her heart. He tells his chum that he is in love with her and asks him to keep away from her. This leads to a fight between the two. The regiment is ordered to the front to fight the Riff. On the way they are attacked by snipers. A bullet hits Jack Holt in the back and he thinks that he had been shot by Ralph, from a spirit of revenge. He becomes unconscious. The hero stops to pick him up and to carry him away, but the officer orders him to leave him there to be picked up later. The hero is incensed at the thought of leaving his pal in the hot desert to die of thirst and strikes his officer. He succeeds in bringing the hero to town alive, but he is court-martialed and sentenced to Hell's Island for ten years. The heroine is heart-broken. When Jack recuperates, the heroine makes him believe that Ralph had deserted her and asks her to marry him. After their marriage she induces him to serve the remainder of his enlistment time in Hell's Island as a guard, free from the danger of the Riff, her object being to be taken to Hell's Island, to be near the man she loved. When they reach Hell's Island and Jack finds out that Ralph is there, he proceeds to carry out a plan of revenge; he had never believed that the hero was innocent of shooting him.

Just as he is about to succeed, he discovers indisputable evidence of the hero's innocence. Instead of shooting and killing him as he had planned, he helps him to escape from the Island with the heroine. But he loses his life in his attempt to make sure of their escape.

Story by Tom Buckingham; direction by Edward Sloman. The talk is clear. (Silent values, good.)

"Anybody's War"—with Moran and Mack

(Paramount, August 2; running time, 90 min.)

An entertaining comedy, the result of two negroes from Tennessee, one a dog catcher and the other his friend, who go to France to win the war. The laughs are caused by the dialogue of Moran and Mack as well as by their acting. There is comedy in the scenes where Mack, while trying to prevent Deep Stuff, his pet dog, from falling into the hands of the Germans, falls into the Germans' hands himself. There are some suspenseful scenes, too; these are where Mack and Neil Hamilton, both prisoners of the Germans, send a message with the dog to their command, informing it that the Germans were planning to attack. The scenes at home, where Mack, as the town's dog catcher, is shown keeping the dogs in his home, instead of killing them, are amusing. The scenes of their return home, with the town band playing in their honor, and their dogs rushing to the station to receive them and expressing their great joy by barks and howls, are amusing. There is, of course, also a love affair; it is between Neil Hamilton and Joan Peters. Joan was engaged to Walter McGrail, even though Neil was in love with her. Neil, instead of being a slacker, as everybody had thought he was, was in the U. S. Army intelligence service, detailed to catch Walter, who was a German spy, with the "goods." He succeeds in doing so at the front. By this time Joan had found out that she loved Neil and not Walter.

The plot has been founded on the novel, "The Two Black Crows in the A. E. F.," by Charles E. Mack, (the star of this picture). The direction and the acting are good. The words are clear. (Silent values, fair.)

"Strictly Unconventional"

(MGM, May 3; running time, 55 min.)

Mediocre! The theme of the story is unpleasant, as it deals in two instances with the unfaithfulness of wives. In addition, the characters presented are endowed with weak natures; so weak that they do not arouse very much sympathy at any time. For instance, the heroine had decided that her duty was to stay with her husband and so tells the hero, with whom she is in love. He, however, persuades her differently and finally wins his point by telling her if she were his wife and had tried to run away with another man he would blacken her eyes. This would-be manly gesture is what appeals to her, and she changes her mind and leaves her home with her lover:—

The heroine, wife of a member of Parliament, surprises her husband by telling him she had invited his mother and her lover to their home, who had run away together thirty years back. The situation grows embarrassing when her father-in-law, who she thought was in Paris, unexpectedly returns to their home. The hero, a friend of the heroine's and a guest at her home, becomes infatuated with her and tells her of his love which she informs him is reciprocated. The heroine is very much disillusioned when she sees her mother-in-law. Being of a very romantic nature the heroine cannot accept the fact that her mother-in-law and her lover quarrel and are not as thoughtful of each other as they had been thirty years before. The heroine feels that she and her own lover can live romantically forever and so she tells her husband that she does not love him and is going to leave him. He falsely tries to induce her to stay by telling her he loves her and that he would be kind to her as he does not wish to risk his position in the Parliament by a scandal. The heroine is in doubt as to what to do, but is persuaded by the hero not to ruin her life because she considered it a duty to stick by a man she does not love because she is married to him. Despite the warnings of her husband's mother as to what one suffers living in an unconventional manner and being ostracized by society, she runs away with the hero.

The plot is adapted from Somerset Maugham's stage play "The Circle," by Sylvia Thalberg and Frank Butler; it was directed by David Burton. Catherine Dale Owen is the heroine, and Paul Cavanagh the hero. They are supported by Tyrrell Davis, Lewis Stone, Ernest Torrence and Alison Skipworth. The talk is intelligible. (Silent values, mediocre.)

parts of the United States will be required. And these stations must be so connected by radio or wire or by film program transportation that the programs may be successfully "syndicated"; for the providing of high quality programs for a single television station is altogether out of the question; the cost of production would be out of all proportion to the financial returns of the advertisers, or of the television program broadcasters. Even in radio, where the expense is not comparatively as high as it will be for television, the broadcasting has to be done on a national scale to make possible the high quality of programs now given, because the cost of maintaining the stations and of engaging artists of national reputation and other artists is very high. The same thing may be said of motion pictures—it would be out of the question to make pictures for use in a single theatre.

If the exhibitor will apply these tests to the television of today, he will find that television is but in the experimental stage, confined chiefly to the laboratory, and that most accounts of its progress read frequently in the press are sensational. He will, no doubt, come to the conclusion also that the television short-comings just mentioned will not be overcome overnight; it will take years to overcome them.

In the next article of this series, which will be the final one, HARRISON'S REPORTS will give the tests the exhibitor should apply to enable him to check up on any television system that might be offered him, to enable him to determine whether it should be profitable for him to install it in his theatre or not. The probable relation between television pictures and moving pictures in the theatre will also be discussed.

WHY THE PRODUCERS SPREAD STORIES THAT INDEPENDENT EXHIBITORS NO LONGER EXIST

You have been reading in the trade papers lately accounts that there are no more independent exhibitors, or that there will be, at least, very few left soon because the theatre owning producers are trying to outdo one another in their campaign of theatre acquisitions. Such stories are, I am sure, spread for the purpose of discouraging you so that you might be frightened into giving your theatre away to them. But let me assure you that the independent exhibitor is not extinct. I have just compiled a list of independent theatres and have found out that there are more than thirteen thousand of them in the United States alone.

Not only will the independent exhibitor not become extinct, but if the present depression continues much longer you will see the producers turn back many of their theatres to the old owners; at least the theatres that are in the smaller towns.

Even with the advantage they have over the independent exhibitor as a result of having the best product under their control, in many localities they have a hard time making as much profit as the old owner used to make. The cause is plain: When the independent exhibitor had the theatre, he would work day and night to make it yield him a profit. His wife, his daughter, his son and himself would work in the theatre; and if it showed a profit of, say, three hundred dollars a week, it was a big thing for such an exhibitor. But what happened when the theatre passed into the hands of the circuit? First, an overhead expense for the home office was added. Secondly, two operators were placed in the booth, instead of one, as was the case before. (The circuits dare not refuse to put two men in the booth for fear of a strike all along the line, which might even reach Hollywood.) The salaries of such operators jumped anywhere from fifty to one hundred per cent. And above all, the manager, even though he might have been a competent one would put in the long hours the independent exhibitor used to put in.

As far as the other expense is concerned, I am sure you will be surprised to know that the circuits are paying for their own film more money than the independent exhibitors used to pay. In the case of the product of the other producers, in some case they pay less, because of bulk buying; but in some cases they pay more. And here is the evidence of it:

The New York office of the Fox Theatre Department publishes a house organ called, "The Last Word." I have read the following under the heading, "Film Negotiated for Entire Country":

"Deals for film will be negotiated for all Fox Thea-

tres and circuits by John J. Sullivan. Each division manager is to outline what he wants, and whenever possible we shall get it. You should make up a resume of what the experience has been this past year with the pictures run. There are a great many situations where prices need adjusting."

There are other causes that are proving a handicap to the circuits. These will be taken up at other times. In the meantime, do not lose your courage.

MORE THOUGHT BUT NOT MORE MONEY

"More thought, more time, and more money," says a Warner Bros. advertisement, "has been put into next season's attractions than ever before."

HARRISON'S REPORTS agrees with Warner Bros. that more thought is necessary in the making of good pictures, but hardly more time or more money; not, at least, when Warner Bros. pictures are concerned. Last year they spent fortunes in some of their pictures, and months of time, but that did not make them good. "Hold Everything" is one of them; "Bride of the Regiment" is another; "Under the Texas Moon," "The Song of the West," "Show of Shows," are still others. Many more could be mentioned.

What they need to do is to get good stories; for without such stories they might just as well throw their dollars into the ocean than try to spend them in making pictures.

In another part of the ad, the following statement is made: "The attractions are BIGGER THAN THE BIGGEST AND BETTER THAN THE BEST." Too bad that the dictionary does not contain bigger words to enable the Warner Bros. publicity director to tell you how big and how good their pictures are going to be—on paper. 'Words do not good pictures make, nor long films road show pictures'; it requires brains.

The advertisement closes with the following statement: "What Warner Bros. promise—Warner Bros. deliver." This paper wishes, as wish many exhibitors, that this statement were true. But hardly such is the case. For example, last year Warner Bros. promised, in writing (in the franchise), to call a roadshow picture any picture of theirs that was shown in the main theatrical district of New York, Chicago, and of one other city, at advanced admission prices, on a basis of two shows a day. Some pictures they showed on that basis in New York City, but not in Chicago; some, they did not show as such even in this city. And yet they tried to "slip" them over to the exhibitors as "road show" pictures. Is that keeping promises? And how about the average quality of all their pictures? Did it come up to their promises?

MGM THREATENS TO PENALIZE EXHIBITORS FOR ITS OWN POOR QUALITY DISCS

A letter from an exhibitor informs me that MGM has sent to the exhibitors a circular threatening to charge five dollars for each defective or damaged disc returned. "During the past 60 days," states the circular, "we have been under a very serious handicap due to some exhibitors taking it upon themselves to either destroy the discs or defacing them to such an extent that they are of no further use to us when returned. . . . Any records returned to us in the future damaged will be charged against you at \$5.00 each. . . ."

This morning a British exhibitor, visiting New York, dropped into my office. He informed me that he finds trouble with MGM discs in his theatres, the needle jumping occasionally, either because of a soft spot in the disc or of faulty recording. There have been similar complaints from exhibitors in the United States. This proves that with MGM discs the exhibitors are often compelled to undergo hardships, giving a bad name to their theatre. Often the MGM shipping clerk knows that a particular set of discs is bad and so marks it; but that does not prevent him from sending it to another exhibitor, as the exhibitor who has sent me the circular discussed in this article informs me; it has happened to him. "Metro even shipped out records to me that were marked 'bad'," he writes.

There is only one solution to the problem—scrap the disc; it has done harm enough to the talking picture, let it do harm no longer.

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WHY THE EXHIBITORS GET THE WORST OF IT

An executive of an exhibitor organization, whom I respect highly, and whose name for obvious reasons I suppress, wrote me as follows:

"Ever since we have been getting out our Bulletin, we have been catching 'ell. Some exhibitors seek to ingratiate themselves to the exchanges by betraying our association; as soon as they received the Bulletin they dashed off to the exchanges to show it to them. This became so constant, and the contents of the Bulletins became so garbled, that we finally decided to send a copy to the Film Board. If they must know what we are writing about, they might just as well get the thing right.

"I get fed up at times with this sort of thing. Even when we have small meetings of members to discuss matters confidentially, there is always some one who carries tales to the exchange managers or to the Unions.

"Then the small exhibitor always complains. We saved the existence of most of them during the last legislature by defeating tax bills that would have cost every theatre owner anywhere from \$2,500 to \$3,000; we answer all their questions and pull them out of the messes they get themselves in all the time, but they will not pay even their dues, or, if they are not members, they find a million and one excuses not to join the association, which did so much for them. If the association calls a meeting to discuss matters that concern their livelihood, they do not come; but if a film company invites them to a screening with a free lunch, they drop everything and rush there.

"I wish you write something to pound some sense into their heads."

It has always been a puzzle to me why the exhibitors will not join their zone organization, or, if they are members, they will not take a more active part, when their very existence depends on organization. The producers would have never reached the present position, a position that makes it possible for them to hold the fate of the independent exhibitor in their hands, if they had no organization. The independent exhibitor is in a fortunate position if he could be made to take advantage of it; he knows his Legislators by name and could obligate them to introduce legislation that would protect him. But he will not take advantage of it; he is helpless to do anything without a strong organization. Because of our system of government, he who can command a large number of votes gets first consideration. The exhibitors, by virtue of the control of their screens, could command votes that would make the politicians sit up and take notice of them. But because they are not organized they cannot command them.

Let me say to every exhibitor who rushes to film

men's luncheons this, that every time they think they get something for nothing they are mistaken; they pay for the food much dearer than it would cost if they bought it at a restaurant.

If I had the power of making every exhibitor realize how important organization is, and what an insurance it is to their business, regardless of the cost of maintaining it. I would have most surely done so. Unfortunately, I haven't that power. The only thing I can do is to talk and talk and talk organization until those who do not realize its value are impressed with my admonitions and with the admonitions of their leaders.

"THE ROGUE SONG" AND "THE VAGABOND KING" FLOPS

"The Rogue Song" and "The Vagabond King" have made a failure in the small towns, where operatic singing does not go over very much. They have made a failure also in some big cities.

You should be careful with musical comedies and operettas this year; you should eliminate them from your contracts.

It is true that some pictures of this kind make a hit now and then, and if you don't buy them in the beginning of the season you will have to pay more money for them afterwards.

This may be true, but the number of such pictures that make a failure is greater than the number that make a success.

Let a musical comedy prove a success and it will be worthwhile for you to pay more money for it. It is safer.

BE ON YOUR GUARD!

I have been informed reliably that most of the New York Dailies have reduced their editorial and reportorial staffs to one-half.

The New York Central Railroad has laid off thousands of men.

Reports from all big industrial centres indicate that men are laid off for lack of work.

There is no advantage in trying to lull you into the belief that things are rosy; they are not, and if things continue getting much worse, you must forget, and must make the producers forget, too, the high film rentals, at least for a year or two. Cut your rentals in half this year, and after you cut them in half cut them in another half. You may, then, be able to get by.

One other precaution you must take is the number of pictures you buy: don't buy more than you need for the next three months; you can't tell what is going to happen by that time. If conditions get better, you will pay more for film, but you will be able to take in more at the box office; if they get worse, you will not go bankrupt.

(Continued on last page)

"One Mad Kiss"—with Don Jose Mojica*(Fox, July 13; running time, 64 min.)*

A fair program picture, suitable for theatres that change bill three or four times a week. It is a romantic bandit melodrama, unfolding in a Spanish country, and deals with a bandit who is a sort of Robin Hood. He defies the civil dictator, exerting his efforts towards protecting the poor, whom this dictator had been robbing. The dictator posts rewards for his capture dead or alive, but the hero is always able to outwit the dictator's soldiers and to slip through their hands. The hero meets the heroine, a dancer in a wine shop, and falls in love with her. When he finds out that the dictator was infatuated with her, he abducts her, and takes her to his lair, his object being to protect her from the dictator, who planned to force his attentions on her. She is angered at first; but when the following morning he departs and leaves a note telling her if she should need him to send him a message by the florist who sold flowers near the church, she changes her mind of him. The dictator sends for her and demands to know of her where the hero is. But she will give him no information. She drops the note of the hero, however, and the dictator finds it. He writes a note to the hero and forges the heroine's name to it asking him to sing for her that night beneath her window. He does so and is arrested by the soldiers. He is sent to prison and is about to be shot with the thought that the heroine had betrayed him when the heroine, making the dictator believe that she hated him and that she wanted to give him back the kiss he had stolen from her, induces him to take her to the hero. There she hands him secretly a pistol, which the hero uses to effect his escape. The heroine follows him to the mountains, where they are married by a priest.

The direction is by Marcel Silver. Don Jose Mojica is the hero, Mona Maris the heroine, and Antonio Moreno the dictator. The talk is clear. (Silent values, fairly good.)

Note: The original title was "Budapest," and was described in the Work Sheet thus: "Story of the maddest and gayest city of Europe. . . . Actual sounds and scenes photographed in Hungary. Story by Cyril Hume. Directed by Berthold Viertel." Since the finished product does not deal with Budapest, it is a substitution of author, theme, and director.

"On Your Back"*(Fox, Sept. 14; running time, 72 minutes)*

The theme is dangerous but good handling and excellent directing, coupled with the unusualness of the story, as well as with the deeply appealing human interest situations, have made "On Your Back" a very good entertainment. The dangerousness of the theme comes from the fact that a mother is shown making connections between young girls and wealthy men. The various situations have been handled delicately. The situation that shows the son (hero) resisting his mother, who did not want him to marry the girl (heroine) he was in love with, and attempted to break up the love affair by telling the hero that she was a rich man's darling, the son fighting back and telling her that she was mistaken and that the heroine was a good girl is, indeed, deeply appealing. The closing scenes, which show the heroine calling on the hero's mother threatening to let the hero know that what had prompted her to demand payment for the clothes she had bought from her (the hero's mother) was her hope that she would compromise herself with the wealthy man are somewhat exciting. The scenario was so constructed that the interest of the spectator is held tense all the way through.

The story shows a dressmaker in the lower East Side by gradual stages working up to Fifth Avenue. She worked hard and went through many sacrifices for her only boy (hero). The hero returns home from college and accidentally meets the heroine, a girl of poor means, but of good character. One day she happens to be with a friend of hers in the hero's mother's dress making establishment and is induced to buy pretty clothes on credit. The hero's mother agrees to give her credit with the hope that she would make good connections for her with some wealthy man. She does so. The hero meets her at a cabaret with a wealthy man (H. B. Warner). The hero's mother, surprised that the two knew each other, fearing lest their love is serious, tells him that she is a rich man's darling, thus hoping to break up the love affair. But the heroine's real character and the hero's love for her eventually triumph.

The plot has been taken from an original story by Rita Weiman. The direction is by Guthrie McClintic. Irene Rich is the mother; she has never done better work in pictures. Marion Shilling is the heroine; she is pretty and acts well. Raymond Hackett is the hero; he does well. Wheeler Oakman is the man who had put the hero's mother

"wise" as to how to make her dress establishment pay. Rose Dione, Arthur Hoyt, Charlotte Henry, Ilka Case and others are in the cast. The talk is clear. (Silent values, good.)

It should draw wherever it is shown.

"The Sea Bat"*(MGM, July 5; running time, 67 min.)*

Very entertaining, because of the thrilling sea scenes and the adventures of the deep sea divers who, during the first half of the picture, go under water in search of sponges. There are thrills also with the appearance of the dreaded sea bat, who is so large and powerful that he can turn a boat over. One scene is particularly gripping; it is that which shows the heroine's brother, a deep sea diver, under the water and attacked by this monster. The photography throughout is very fine:—

The heroine, because of the death of her brother, embraces the Voodoo faith, mocking at Christian religion. The hero arrives at the island as the new priest, with no one suspecting that he is an escaped convict from Devil's Island. He attempts to reform the heroine, but she will not listen to him, mocking him instead. Several men on the island desire the heroine, but she promises to give herself to the man who will kill the sea bat and bring it to her. Two men attempt it and are brought back dead. The heroine is horrified at this and awakens to the realization of the wrong she had done. The hero is called on to give prayers for the dead, much to his embarrassment, as he does not know much about it. He, however, manages to give an impressive service, which touches the soul not only of the heroine but also of his. The villain had noticed the nervousness of the hero and felt sure he was not a priest. After a while he remembers that he had seen his face before and recalls the poster that had hung on the island offering a reward for his return. The hero confesses all to the heroine and they each confess their love for the other and decide to run away that night. The villain, with the aid of one of his men, overpowers the hero. They are on their way back to Devil's Island when they encounter the sea bat, which brings about the death of the villain and of his friend, and the escape of the hero. He returns to the heroine.

Dorothy Vost's story has been dramatized by Bess Meredyth and J. H. Layson. Wesley Ruggles directed the picture. Charles Bickford is the hero, Raquel Torres the heroine, John Miljan the villain. Others in the cast are George F. Marion, Nils Asther and Boris Karloff. The talk is clear. (Silent values, very good.)

"Kathleen Mavourneen"*(Tiffany, June 20; running time, 51 min.)*

Just fair, or possibly mediocre, entertainment, with nothing particularly outstanding, except possibly a few Irish songs sung by a group of people at several parties given throughout the story:—

The heroine comes from Ireland to America to marry her boyhood sweetheart (hero), who had become a successful plumber. Her aunt gives a party in the heroine's honor at which the "boss" of the ward is invited. He falls in love with the heroine at first sight, and being very wealthy, invites all the people gathered there to his home the following week for a great big party he had planned to give in honor of the heroine. The hero becomes despondent because he feels that he cannot compete with a man as wealthy and powerful as the villain. However, he is suspicious of the villain and the manner in which he had made his money and so tells the heroine. She thinks he is exaggerating. During the party given by the villain, he finds that the hero is too attentive to the heroine, and manages to get his servant to break the water pipe and thus get the hero out of the way by asking him to fix it. He takes the heroine to his private study and there asks her to marry him. She pleads with him for just ten minutes to think it over. He leaves her to return for his answer later. The heroine falls asleep and dreams that she had married the villain and during their wedding night the villain gets a caller whom he refuses to see. The man forces an entrance into their room, however, and the villain shoots him, telling the heroine he had to do it. She rushes from the room screaming, and then she awakens to find it was all a dream. Thankful that it was such, the heroine finds the hero and tells him she never wants to leave him.

The plot has been adapted by Frances Hyland from the stage play of Dion Boucicault. It was directed by Albert Ray. Sally O'Neil is the heroine, and Charles Delaney, the hero. Robert Elliott is the villain, Aggie Herring, Walter Perry and others are in the cast.

The recording is the poorest heard in any picture lately. (Silent values, fair.)

"Lawful Larceny"—with Bebe Daniels*(RKO, released Aug. 17; running time, 66 min.)*

A very good dramatic entertainment. The spectator is in sympathy with the heroine at all times and follows with great interest her efforts to outwit the villainess, who had ruined her husband financially, and whom she determined to save from the penitentiary. The methods the heroine uses to gain the villainess' confidence as her secretary are at no time arbitrary; they are logical. The brilliancy the heroine shows at times, the clever dialogue between the two women, by which the heroine disarms the villainess and her friends, are greatly interesting.

The story deals with a heroine who is told by her husband that he is ruined financially by gambling at the home of a fascinating woman, who had kept a home for well-to-do people, and that he is in danger of going to the penitentiary because he had given a corporation note for twenty-five thousand dollars to cover a personal debt to that woman. The heroine is shocked but determines to ruin that woman. She succeeds in becoming her secretary and in gaining her confidence. Thus she becomes aware of the crooked means she employed to fleece her would-be friends with. When she learns that the villainess is madly in love with an idler, frequenter at her home (Lowell Sherman), she determines to win him away from her, thus to break her heart. She succeeds. The idler reveals to her that he himself had befriended her with the purpose of wreaking vengeance on her for having tricked him into losing a great deal of money at first, and tells her that she knows the combination of the safe where she was keeping all her ill-gotten wealth. The villainess returns and the heroine reveals her identity, informing her that she and the man she was madly in love with have decided to marry. The villainess is almost insane and her escort, a judge, in order to prevent a serious scene, takes her out for a short ride. After the villainess is gone, the heroine induces the idler to open the safe. They empty its contents into a bag. The heroine sends the idler to get her wrap. While he is in the room, she takes the bag containing the jewels, money and securities, hires a taxicab, and returns to her home. She is seen by the villainess, however, and in company with the judge and the idler, they follow her there. But the villainess is helpless to do anything because the heroine had proved that she had been cheating people with marked cards and with loaded dice. She tells the idler that although she loves him she cannot marry him but advises him to keep away from that woman and to turn another leaf. Because he truly loved her, he goes away promising to take her advice. The heroine tells him that, after keeping what belonged to her husband, she would return the remainder to the villainess. The heroine tells her husband that she is determined to obtain a divorce, but he begs her to give him another chance for the sake of their child.

The Samuel Shipman play furnished the plot. Lowell Sherman directed it. Miss Daniels does excellent work. Kenneth Thompson is good as the husband, Olive Tell is a good villainess. Furnell Pratt is the judge. The talk is extremely clear. (Silent values, very good.)

"Night Work"—with Eddie Quillan*(Pathe, June 3; running time, 84 minutes)*

An interesting and pleasing sentimental drama, with a charming love affair. Most of the human interest is awakened by the love the hero shows towards an orphan, a little boy of about three years old (Douglas Scott), whom he eventually adopts. The introduction of this and of other children in the picture has been done with good effect. The scenes in the part, where the hero and the heroine for the first time express their love for each other, and where another little boy, also about three years' old, makes the hero's life miserable by interfering, first, with his sleep on a bench, and afterwards with his attempts to be alone with the heroine, are amusing. There is comedy also in the situations where the hero is shown working in the department store, particularly in those in which Robert McWade (the owner of the store) takes part.

The plot shows the hero, clerk in a department store, meeting the heroine while she and other young girls were selling subscriptions, each subscriber promising to support one orphan child. The hero, thinking that he was making a contribution for once, signs a paper. When he discovers that it meant continual support, he goes to the asylum to cancel his subscription on the ground that he did not earn enough money to enable him to undertake to do so. But one talk with the heroine induces him to continue his charitable work. In order to earn extra money, he obtains night

work at a cabaret. The schemings of a blackmailer prompt a wealthy man to go to the asylum to arrange for the adoption of "his" little boy. When the hero learns about it he is heartbroken. He consents for the good of the child, for he could not support him. When he returns to the store, however, and learns from his employer that he had been promoted, he borrows some money from his employer and rushes to the asylum where he disarranges the plans of the wealthy man by inducing the heads of the asylum to make further search for the records, eventually proving that the little boy might not be the wealthy man's son, after all. He adopts the baby and marries the heroine.

The plot has been founded on a story by Walter de Leon. Russell Mack directed it. Sally Star is the heroine. Frances Upton, Charles Clary, Arthur Hoyt, Martha Mattox and others are in the cast. The talk is clear. (Silent values very good.)

"Shooting Straight"—with Richard Dix*(Radio Pictures, Fall release; time, 72 min.)*

A good crook play, in which Richard Dix is first presented as a racketeer, a gambler who can throw dice better than any other gambler, and who becomes reformed toward the end because of his love for the heroine. The action is fast and holds the attention well. There is in the closing scenes a fight that for fierceness it has not been equalled in pictures in a long time. It is between Richard Dix and Mathew Betz. Those who like virile melodramas should get enjoyment to their heart's content out of it.

The story starts in New York, where the hero, a high-class racketeer, goes to a stool-pigeon's home to avenge the death of his friend, whom this stool-pigeon had murdered. The hero does not kill him; he merely exposes him to his confederates as being a double-crosser, citing cases to prove his accusations. He leaves the place just as the police had arrived to investigate the death of the hero's friend. The stool-pigeon is found murdered and the hero is hunted by the police as the murderer. The hero is on a train headed west. The train is wrecked and the hero, injured, is taken to the heroine's home, where in a few weeks he recuperates. He is taken for a Mr. Walters, a professional reformer, because the reformer's identification card, which the hero had picked up from the floor just before the wreck, had been found on him. The hero falls in love with the heroine, and she with him. A notorious gambler was conducting a gambling hall in that town and the heroine's brother, a young boy not yet out of his teens, had lost heavily, signing many I. O. U.'s. The gambler informs the heroine he would tell their father about it unless she called on him. The hero becomes aware of the fact that the gambler had a hold on the heroine and succeeds in learning the cause of it. He goes to the gambling den and shrewdly gains admittance. By pretending that he knew nothing about gambling he draws the gambler into a dice game and wins from him, not only the heroine's brother's notes, but everything, including the lease to the building. The villain calls the New York police and informs them of the hero's whereabouts. When they arrive, however, instead of arresting the hero, they arrest the villain for past misdeeds of his, informing the hero that they had secured evidence proving that he had not murdered the stool-pigeon, and that he was, therefore, free from the accusation of murder. Hero and heroine marry.

The plot is from an original story by Barney Sarecky. George Archinaud directed it. Richard Dix does very good work. May Lawlor is the heroine. James Neil, George Cooper, and others are in the cast. The talk is extremely clear. (Silent values, very good.)

"Rough Waters"—Rin-Tin-Tin*(Warner Bros., June 7; running time, 44 min.)*

An entertaining program picture, with some thrilling moments when Rin-Tin-Tin endeavors to get help for the heroine. He makes a beautiful high dive, climbs over rocks and hills, and does everything except actually talk. There are some moments of suspense, especially the one in which the heroine is shown being abducted by the villain; the villain and his two accomplices had shot the hero, and knocked unconscious two men who had come to the assistance of the heroine. Rin-Tin-Tin jumps into a boat in which they are trying to make a getaway and grapples with the villain until the hero regains consciousness and is able to finish the work.

The picture has been directed by John Daumery. In the cast are Lane Chandler, Jobyna Ralston, Edmund Breese and others.

The talk is very clear.

Above all, forget the score charge. In Great Britain the exhibitors organization has passed a resolution by which the members are urged, beginning September 1, to boycott all exchanges that demand a score charge. They feel that since the score is just as much a part of the show as are the wheels of an automobile, the agreed price should include also the score. Just think what you would do if, after closing a contract for an automobile, the salesman said to you: "But you must pay me extra for the wheels." He will be lucky if there are no loose bricks around. The same reasoning should apply to the question of score.

SENSIBLE ADVICE FROM THE SECRETARY OF THE OHIO M. P. T. O.

P. J. Wood, Secretary of the Ohio M. P. T. O., sent the following sensible circular to the members of his organization:

"The Copyright Bureau which is maintained by the film distributing companies is very active gathering evidence against theatre owners who, intentionally or unintentionally, are holding over films beyond the number of days specified in their contracts.

"I realize that it is difficult to know at the time of executing a contract whether or not it will be desirable to hold over certain pictures beyond the runs specified. However, when such instances do arise, you must first procure, *EITHER BY WIRE OR LETTER*, the consent of the exchange to do so. *NO VERBAL AGREEMENT OR CONSENT BY AN EXCHANGE MANAGER, SALESMAN OR BOOKER IS OF ANY PROTECTION TO YOU.*

"Many theatre owners have engaged in the practice of holding over pictures for extra days upon the assurances of the salesman that it was perfectly all right with the exchange to do this. *PLEASE REMEMBER THAT IF THERE WAS NO OBJECTION TO SUCH A PRACTICE, THE SALESMAN WOULD BE WILLING TO WRITE IT INTO THE CONTRACT.* In the future, if you are told by a salesman, or a booker, that you are at liberty to hold pictures an extra day or two, please immediately report to this office the name and connection of such person giving you this erroneous advice.

"Bear in mind that these 'hold-overs' constitute a violation of the copyright law and that the amount of damages asked by the Copyright Bureau is out of all proportion to the film rental involved. Do not think because your contract specifies \$20.00 for a two day run, and you hold the picture over for an additional day, that the payment of \$10.00 to the exchange will be accepted in settlement.

"If you are now showing pictures beyond the number of days specified in your contract or 'confirmation of play dates' without the consent of the exchange, *DISCONTINUE THE PRACTICE IMMEDIATELY*, otherwise you are bound to pay a heavy tribute for abrogating the 'run' provision of your contracts. This applies not only to features but to news reels and short subjects as well.

"LET ME CAUTION YOU ONCE AGAIN—IF THE SALESMAN WON'T WRITE IT IN THE CONTRACT, HIS VERBAL PROMISES OR ASSURANCES ARE INSINCERE AND OF NO WEIGHT WHATSOEVER IN ANY CONTROVERSY WHICH MIGHT ARISE

BETWEEN YOU AND THE EXCHANGE."

HARRISON'S REPORTS suggest that every exhibitor who makes it a habit of taking the word of a salesman as to holding over film read this circular carefully, for in the future there will be no use for an exhibitor caught running a film without the right to do so writing to this office for help of any kind; I will not listen to him.

ADJUSTMENT OF FRANCHISE RATES

The following statement has been issued by ALLIED STATES ASSOCIATION in reference to franchise point readjustments:

"Tiffany and R K O Franchises

"If revisions of points are to be made for the franchise holders during the coming year it will be necessary to organize rating committees at once.

"The declared purpose of the franchise was to 'keep the little fellow in business.' This Association has received complaints from some franchise holders that they are paying more for inferior franchise pictures than for first class product bought in the open market.

"This Association has no interest except to see that the exhibitors whom it represents get a square deal. The highest service that affiliated Associations can render is in setting up the proper machinery for adjusting the points to a fair level.

"Leaders will please get in touch with franchise holders in their respective territories with a view to completing this work as soon as possible. If you are in doubt as to who these franchise holders are, this office will supply their names. Special forms for use in this work will be furnished to leaders on request."

BE CAREFUL WHAT COOLING PLANT YOU BUY

If the representative of a company that sells cooling plants should approach you to sell you a cooling plant and uses as a sales argument the fact that one of the big theatre owning producer-distributors has purchased a large number of them, eighty or one hundred, for a first order, asserting that what is good enough for this circuit theatre owner should be good enough for you, do not be influenced into signing a contract by what this salesman says. It is true that the producer-distributor in question has purchased a large number of cooling plants from this concern, but the purchase was made not on merit but on the fact that one of the cooling plant company's executives is a close relative to one of the first rank executives of the producer-distributor-exhibitor company. The information that I have received as to the quality of this plant is not very flattering.

This producer-distributor-exhibitor can afford to waste one million dollars to help the relative of one of its executives, but you cannot afford to pay ten or twelve thousand dollars for a cooling plant one year and throw it in the junk pile the following year.

Before you put your signature to the contract for the cooling plant of any company, ask other independent exhibitors what satisfaction they have had with the cooling plants they have installed. You are sure to get the truth from them, whereas if you ask the employee of one of the big companies, your chances of getting the facts are slim, for the reason that the acts of the executives of these concerns are not always guided by wisdom.

HARRISON'S REPORTS

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1929-30 SUBSTITUTIONS

Fox

ROUGH ROMANCE (134): "The Girl Who Wasn't Wanted" was the original title of this picture, which at one time was called, "The Holy Terror." But according to the Work Sheet, "The Girl Who Wasn't Wanted" was to have been directed by William K. Howard, and to have Lois Moran and Owen Davis, Jr., in the leading parts, whereas "Rough Romance" was directed by A. F. Erickson, and has George O'Brien and Helen Chandler in the leading parts. Though the picture has been based on the story by the author promised (Kenneth B. Clark), it is, nevertheless, a substitution, of director and stars. But because the male leading part has been given to an actor that has a greater drawing power in most localities (George O'Brien), those who have bought it should not be losers by the substitution.

CHEER UP AND SMILE (105): At one time, "Cheer Up and Smile" was called "Alone With You." But looking into the Work Sheet I find that production number "105" was attached to "International Revue." According to press notices sent out by the Fox Home Office publicity department, "International Revue" was renamed, "Tonight's The Night," "Fast Workers," "What a Break," and finally "Let's Go Places." As much as I have tried to follow this picture's genealogy I have not been able to find out what is what. And I don't believe the Fox Corporation knows about it any better, they have made so many changes that they must have lost track of it themselves. But since "105" is the number, then its original title must have been "International Revue." But it is not the same story, for the reason that, according to the Work Sheet, "International Revue" was to be a musical comedy, with the words, book and music by Walter Donaldson and Edgar Leslie, whereas "Cheer Up and Smile" is a college fraternity comedy, with hazing and the like; it was founded on a story by Richard Connell. It is, therefore, a substitution and you are not obligated to accept it. (Ask the Fox Corporation to tell you under what title you bought it.)

GOOD INTENTIONS (110): "Fatal Wedding" is supposed to have been its original title. But the contract title, if we are to judge by the production number in the contract, was "The Dollar Princess." If so, it is not the same picture, for the reason that "The Dollar Princess" was to have been founded on the stage operetta by Leo Fall and was to have been directed by Edward Royce, Marcel Silver, and Harlan Thompson, whereas "Good Intentions" is an American crook melodrama, with Edmund Lowe in the leading part. But because it is an excellent picture no one should be the loser by the substitution.

ROAD HOUSE (143): "Power House" was the contract title. No facts were given to enable one to determine whether it is a substitution or not.

ONE MAD KISS (133): "Budapest" was the contract title. It is a substitution. (Read the facts in the review, published on page 118.)

Metro-Goldwyn-Mayer

THE BIG HOUSE (19): Not a substitution.

ONE EMBARRASSING NIGHT (25): "The Song of the Sunset" was the title attached to number "25" in the contract. But "Song of the Sunset" was described in the Work Sheet as follows: "A romantic story, with songs and melodies, of the new and old West, with its exotic beauty and picturesque atmosphere." The finished product, however, does not deal with the "exotic beauty and the picturesque atmosphere" of the American West; it deals with an Englishman who finds in his home, upon his return from his garage, a girl attired in pajamas; she had been thrown out of the house by her cruel stepfather. It is a foreign picture. It would not have been so bad if it had any merit; but the following letter was sent to this office

by an exhibitor who has shown it (It has not yet been shown in this territory): "It is a shame this picture should have ever been released. Any one running it should get damages against MGM for making them run it. The dialogue can hardly be understood. See that it is given a report so that no one will run it. 'Rotten' is too small a word for it."

While it was indignation that prompted this exhibitor to say that those who will be made to show it should get damages from MGM, it is my belief that, as a matter of law, they could collect damages, for this reason: They did not buy "One Embarrassing Night," and MGM made them believe that it was "Song of the West," an American-made picture. I am even of the opinion that those who have been made to show it may bring more than a civil case; they may complain to the district attorney, on the ground of fraud. You had better consult your lawyer about it.

SINS OF THE CHILDREN (20): Up to a month ago, the MGM notices to the trade press stated that "Devotion" (Production No. 23) was renamed, first, "Father's Day," afterwards, "Sins of the Children," and finally, "The Richest Man in the World." But later press notices stated that the older title, "Sins of the Children," was restored to it. But at the same time the production number, too, was changed—it was made "20". With "23" as the production number gone, "Sins of the Children" becomes a Cosmopolitan Production, one of those that have no title on the contract. And as a Cosmopolitan Production, you are obligated to accept it. You would not have to accept it as No. 23 ("Devotion"), for "Devotion" was described as a "Human dramatic story of a mother's devotion to her son," whereas "Sins of the Children" deals with a German father who sacrifices everything for his five children, who turn out so selfish as to forget the sacrifices of their father. He is reduced to want. But his children in time return to him on Christmas Eve and once again he is made happy.

THE SEA BAT (32): In the contract, Production number "32" is attached to "Judicial Murder." But "Judicial Murder" was to have been founded on the Viennese play by Arthur Landsberger. It could not, therefore, be "The Sea Bat," which has been founded on the story by Dorothy Yost. But since it is a good picture no one should be the loser by the substitution.

THE UNHOLY THREE (16): Not a substitution.

OUR BLUSHING BRIDES (8): Not a substitution.

ROMANCE (13): The production number of this one, too, has been changed; formerly it was "19." It is not a substitution.

WAY OUT WEST (3): "Easy Going" was the former title of this William Haines picture, and "Spring Board" the original (contract) title. But "Springboard" was to have been founded on the play by Alice Duer Miller, whereas "Way Out West" has been founded on the story by Byron Morgan and Alfred Block. It is a substitution.

LET US BE GAY (926): Not a substitution. (It is a 1928-29 Norma Shearer.)

DOUGHBOYS (10): "Forward March" was the former title of this Buster Keaton picture, which was sold in the 1929-30 season as Keaton Number Two. It is not a substitution.

Radio Pictures

This analysis includes all the 1929-30 Radio Pictures substitutions—also those that were analyzed in previous issues.

Let it be said that so far as Radio franchise holders are concerned, there are no substitutions.

There are no substitutions up to "Hit the Deck," released February 2.

(Continued on last page)

"The Golden Dawn"

(Warner Bros., June 14; running time, 80 minutes)

You may form your own conclusions as to how poor "Golden Dawn" is by the fact that it was to be a road show picture and is being shown at the Strand, a grind house, at regular admission prices, when The Hollywood and The Warner are shut down for lack of good pictures. At one time it was scheduled to play at the Winter Garden, but different council prevailed and it was shown at the Strand.

It is, as you well know, a musical comedy. The singers employed are very good, and had the sound been recorded on film, it would have been reproduced to greater advantage. But the plot is hardly of any interest to Americans, since it unfolds in Africa and most of the characters are colored persons. Moreover it shows a white man making love to a negress, a sight which is distasteful to Americans. In the end it comes to light, of course, that the woman in question was not a negress but a white; but the unpleasant feeling created cannot be overcome. Warner Bros. have withdrawn it from the southern states lest they arouse the resentment of southerners. The plot drags. Even the singing, though good, tires one; it is too much of it. The color is poor; the long shots are so dull that they give one a headache. The comedy provoked by Lupino Lane, Marion Byron, Lee Moran and Dick Henderson is the only relief:—

The heroine, supposed to be a native black girl, is in reality a white, having been kidnaped in her infancy by a jealous black mistress of her father's. She is desired by the villain, the most feared and hated black man, called the "whip man," but she is in love with the hero, an English army man, who also loves her. The natives marry the heroine to one of their gods. This means that she is not allowed to love or be loved by any man. The hero attempts to have her leave the country with him, and the commander of the army, fearing an uprising of the natives, sends the hero back to England. The hero, however, vows to return for the heroine. At the end of a year he does return, and plans to prove that the heroine is a white girl. He arrived just in time, for the natives had planned to sacrifice the heroine because there had been no rain. A girl, former mistress of the villain, but now serving the heroine, tells the leader of the tribe that the villain desired the heroine. The tribe decides that that was probably the reason why they were not having rain and sacrifice the villain by burning him. As soon as this is done, rain falls, and the heroine's life is saved. The hero and heroine marry and he takes her back to England.

The plot has been based on the stage play of the same name by Otto Harbach and Oscar Hammerstone, II. It was directed by Ray Enright. In the cast are Vivienne Segal, as the heroine, Walter Woolf, as the hero, Noah Berry, as the villain, Alice Gentle, Otto Matieson, Julianne Johnston and others.

"Manslaughter"—with Claudette Colbert and Frederic March

(Paramount, August 9; running time, 88 minutes)

An interesting and appealing drama, revolving around a district attorney, who prosecutes the girl he loves for manslaughter; he feels that duty comes above love. There is deep human interest in some of the situations, and the spectator's attention is held pretty grippingly throughout the film. The acting is so good that the drama is made to appear life-like.

The story revolves around a spoiled wealthy girl (heroine). Speeding is her mania; but she is always able to avoid arrest by bribing the motorcycle officers; money is no object to her. At a reception she meets the District Attorney and they feel mutual attraction. Soon the acquaintance turns into love. The heroine's jewels are lost from the safe and her maid is arrested after her confession to the theft. The heroine did not appear at the trial, as she had promised the hero she would do, and the maid is sent to jail for a stretch. When the heroine hears of it she thinks that the punishment is too severe and decides to drive to the hero's to see what could be done to lighten her sentence. On her way over, she speeds as usually and the motorcycle officer tries to overtake her. Just as he

had overtaken her, the heroine applies the brakes and skids her car. The officer collided with her car and is killed. She is arrested. Her lawyer approaches the hero with a view to having the charges dropped; but the hero, who believed that there should be one law for the rich and the poor, refuses to do anything. The evidence is so overwhelming that the heroine is convicted and sent to the penitentiary for ten years. The hero's political chances are enhanced by the conviction but he, heart-broken over the fate of the heroine, resigns, much to the sorrow of his supporters. He abandons himself to drink and sinks to the gutter, until a former convict, whom he had once benefited, meets him and makes him come to himself by a chance remark. Friends of the heroine circulate a petition for the pardon of the heroine. The hero is asked to sign it, too. His signature has great weight and the heroine is pardoned. Because she believed that the cause of her conviction was the hero, she determines to do as much harm to him as she could. He calls on her to tell her how much he loved her; but she was too bitter to believe him. When he had left her house, however, she realizes how much she loved him and running after him she falls into his arms.

The plot has been founded on the play by Alice Duer Miller. George Abbott directed it. Miss Colbert does excellent work. So does Frederic March. Emma Dunn, Natalie Moorehead, Richard Tucker and others are in the cast. The talk is clear. (Silent values, good.)

"Man Trouble"—with Milton Sills and Dorothy Mackaill

(Fox, August 24; running time, 88 minutes)

An underworld melodrama, holding the interest well and keeping the spectator in tense suspense at times. There is some human interest, too, it is aroused by the scene on Christmas eve and on Christmas Day in the country, where the heroine and the man she later learned to love had gone to spend an old-fashioned Christmas with two kindly old folk. The suspense is caused by the fact that the life of the man the heroine loved is put in danger at the hands of the hero, a racketeer and a bootlegger, who was madly infatuated with her and wanted her as his "girl":—

While ready to take liquor out of his warehouse, in defiance of rival bootleggers, the hero, a racketeer, sees the heroine about to take her life by jumping into the river. The hero, thinking that she did not have the courage, dares her to jump. She does so, and he jumps after her and saves her life. He takes her home, and then gives her a position as a singer in his cabaret, where she makes good. But as she continually refused his advances, he realizes she is different and changes his tactics. The heroine reads in the papers an article by a well known writer, who lamented the fact that people no longer spent Christmas in the good old fashioned way and communicates with him, congratulating him. He invites her to spend Christmas in the country with him; she accepts the invitation and leaves without telling the hero where she was going. In the country the heroine and her friend are taken by the old couple for husband and wife. The hero is furious because he thinks the heroine had given him the "air," and, finding where they went, goes there. Fearing for the life of her beloved, the heroine accepts to go back with the hero. The writer is heartbroken to see the heroine go back. He returns to New York, learns who the heroine was, and goes to the hero's cabaret to take her away. The hero has him held prisoner in his office. He receives a telephone call, asking him to go to the warehouse. The heroine warns him that it is a frame-up. The hero tells her if she told him the truth, she and her beloved will be set free; if not, he will be killed. The hero returns wounded and tells the heroine she is the first person that had ever stuck by him and gives his men orders to let them both free.

Ben Ames Williams wrote the story; Berthold Viertel directed it. Milton Sills and Dorothy Mackaill do good work; so does Kenneth McKenna, as the writer. Sharon Lynn, Roscoe Karns, Oscar Apfel, Harve Clark, Edyth Chapman, and others are in the cast. The talk is clear. (Silent values, fairly good.)

"Sins of the Children"—with Louis Mann*(M-G-M, June 28; running time, 85 minutes)*

There is so much demonstrativeness by most of the players, particularly by Mr. Mann, that their acts become somewhat artificial. One expects extreme demonstrativeness among Italian fathers and mothers, but hardly among Germans. There is hardly much interest in what is unfolded in the first half; it is only in the second half, particularly towards the closing scenes, where deep human interest is awakened. The scene that shows Louis Mann denouncing the rich man because he would not let his son marry his (the hero's) daughter even though he (the son) had wronged her are deeply pathetic. At the Capitol, this scene was applauded.

The story deals with a German father, who is so devoted to his family that he even denies himself of necessities in order that his children may have everything they wanted. As the children grow to manhood or to womanhood, however, they forget their good father. One of the sons misappropriates funds, and is about to be arrested when the father intervenes and, by selling some valuables, reimburses the losers. To help the other son get his diploma as a doctor, the hero mortgages his barbershop. The note becomes due and the sheriff threatens to auction off the barber shop unless he had satisfied the note. But his son, the doctor, will not help him. Starvation stared him in the face when the other son returns after an absence of a few years and brings a smile to his face, and a fat bank roll. On Christmas Eve, all the children gather around him. Even the wealthy man's son defies his father and decides to marry the hero's daughter.

Elliott and J. J. Nugent wrote the story; Sam Wood directed it. Elliott Nugent, Robert Montgomery, Leila Hyams, Francis X. Bushman, Jr., Henry Armetta and others are in the cast. The talk is not so clear. (Silent values, fair.)

"Dumbells in Ermine"*(Warner Bros., May 10; running time 55 minutes)*

Mediocre! The story is uninteresting and at times the characters behave in a most ridiculous way; as for example: The heroine, in love with the hero, believes a story that the villain tells about the hero without giving the hero a chance to explain and immediately transfers her affections from the hero to the villain. At another time, the hero, desirous of making the heroine change her mind and believe in him, puts her across his knee and spansks her. This is supposed to entertain adults. Possibly the only redeeming feature of the picture is the good acting of Beryl Mercer as the heroine's grandmother, and of James Gleason as the hero's trainer:—

The hero a prize-fighter, had come to the town where the heroine lived for a rest preliminary to his big fight for the championship. The hero and the heroine meet, fall in love, and decide to marry. The heroine's mother is shocked at this, and insists that her daughter marry the man of her choice, a reformer (villain.) A night club to which the villain had gone to reform people, as he said, and to which the hero had gone to get his trainer, is raided and the villain tells the heroine that the hero was among those present. The heroine refuses to see the hero and decides to marry the villain. Her grandmother, however, approves of the hero and sends him a message to come to the aid of the heroine. The villain, lecturing at a meeting of wayward girls, is denounced, much to his embarrassment, by one of them as the man who had spent some time with her. The hero and heroine become reconciled.

The plot was based on the play "Weak Sisters", by Lynn Starling. It was directed by John Adolphi. In the cast are Robert Armstrong, as the hero, Barbara Kent, as the heroine, Claude Gillingwater, Julia Swayne Gordon, Arthur Hoyt and Mary Foy. (Silent values, mediocre.)

"Raffles"—Ronald Colman*(United Artists, July 26; running time, 71 minutes)*

Entertaining! There are several exciting moments, especially one in which the hero hides a necklace he

had stolen in a tobacco case, and the detective from Scotland Yard desires to fill his pipe from that particular case. The hero extracts the necklace just in time. Another exciting moment is where the hero, wearing the hat and coat of the detective, makes his escape from his home which is surrounded by police. One feels sympathy for the hero, even though he steals, for the reason that after having decided to go straight, a friend comes to him for aid; he asks a large sum of money, which he must have in a hurry. The only way out, as far as the hero can see, is to steal the necklace.

The hero, having met and fallen in love with the heroine, decides to go straight. The heroine and his many friends, all in the very best society, have no idea that he is the very much talked of criminal. One of his friends is very much in need of immediate money and so the hero goes to a week-end party for the purpose of stealing his hostess' necklace. In the meantime, another gang had been planning to do the same thing. This Scotland Yard was aware of, and post men in and near the house. The hero manages to let one of the thieves in who steals the necklace, after which the hero corners him and takes it away from him. The thief is caught, and in the presence of all he denounces the hero, who claims that the man is lying. The hero leaves for town with his friend, who does not suspect the nature of his profession; but the heroine and the detective from Scotland Yard are both suspicious of him. The heroine rushes back to town and informs him in time of the detective's plot to trap him. In the meantime a reward is offered for the necklace. The hero has the necklace returned by his friend, who collects the reward; it is just the amount of money he needed. The hero makes his escape, the heroine promising to meet him in Paris, telling him that she will help him go straight.

The plot has been taken from the group of short stories by E. W. Hornung, called "The Amateur Cracksman." Kay Francis very ably assists Mr. Colman. Others in the cast are Bramwell Fletcher, Frances Dade, David Torrence, Allison Skipworth and others. The talk is very clear. (Silent values, good.)

"The Sap from Syracuse"*(Paramount, July 26; running time, 67 minutes)*

Very entertaining! This is due to the acting of Jack Oakie, the hero, and to the various things that befall him because of mistaken identity. There is also a human touch; one feels sympathy for the hero because of his embarrassment and shame when he realized that the heroine believed he was a great engineer when he was only a former crane driver. There are some amusing incidents, such as the practical jokes the hero's friends play on him by sending telegrams to the captain of the boat on which the hero is sailing, signed by such famous people as Henry Ford, Jimmy Walker, Otto Kahn and others telling the captain to take good care of the hero, as he is an important personage.

The hero, a crane driver (admirer of Napoleon,) with great ambitions, inherits some money and decides to take a trip to Europe. While seeing him off, his friends eager to play a joke on him, inform one of the passengers that he is a great engineer, the one who built the Erie Canal. His fame spreads, without his knowledge as to the reason why. The heroine, on her way to visit some mines owned by her, and which she fears will be taken away from her by the scheming villain, thinking that the hero is the great engineer, asks him to aid her. The hero, already in love with her, promises to do so. At a showdown the hero confesses to the heroine that he is not an engineer at all and she is completely disillusioned. Finally, a last minute brilliant idea comes to him and he makes a suggestion to the engineers present that saves the mines. It also develops that the man to whom the hero's friends confided in just that the hero was the great engineer is that engineer himself, and he heartily approves of the hero's plan. Hero and heroine are reconciled.

The plot was taken from the stage play by John Wray, Jack O'Donnell and John Hayden. It was directed by A. Edward Sutherland. Assisting Mr. Oakie are Ginger Rogers, as the heroine, Granville Bates, George Barbier, Betty Starbuck and others. The talk is very clear. (Silent values, good.)

GIRL OF THE PORT (0209): On the contract, No. 0209 is attached to "Framed." But "Framed" was to have been founded on a story by Chas. McArthur, whereas "A Girl of the Port" has been founded on the story, "Far Wandering Men," by John Russell. It is, therefore, a substitution.

SECOND WIFE (0501): On the contract, "0501" is the number attached to the title, "Hunted." But "Hunted" was to have been founded on the story, "Help Yourself to Happiness," by Frank Adams, whereas "Second Wife" has been founded on the play, "All King's Men," by Charles Fulton Oursler. It is, therefore, a substitution.

THE CASE OF SERGEANT GRISCHA (0104): Not a substitution.

BEAU BANDIT (0207): Not a substitution.

FRAMED (0502): "The Love Captive" was the contract title, but as there was no description given, it cannot be called a substitution. (E. N. In the contract, "Framed" is attached to No. 0209.)

LOVING THE LADIES (0302): Not a substitution.

ALIAS FRENCH GERTIE (0402): Not a substitution.

THE CUCKOOS (0106): "Radio Revels" is supposed to have been the original title. Not a substitution.

THE RUNAWAY BRIDE (0504): "Ladies of the Port" is supposed to have been the original title of this picture, because this is the title that was attached to No. 0504 on the contract. No facts were given in the contract; but the Radio Pictures Annual Announcement described "Lady of the Port" as follows: "From the twisted byways of Shanghai to Barbary's shadowed haunts. . . good humored drama of men who follow the sea. . . ." Since the finished product does not deal with Shanghai or with Barbary Coast, and it has no seamen characters, it is a substitution.

HE KNEW WOMEN (0506): "Damaged" is the contract title. Not a substitution.

MIDNIGHT MYSTERY (0206): "Hawk's Island" is the contract title. Not a substitution.

THE FALL GUY (0507): "The Fire Walker" is supposed to be the contract title. But it is not the same picture, for the reason that "The Fire Walker" was to have been written by John Russell, whereas "The Fall Guy" was written by George Abbott and James Gleason. It is a substitution.

INSIDE THE LINES (0208): "Upper World" is the contract title, because "0208" is the number attached to it. But it is not the same picture, for the reason that "Upper World" was to have been based on a story by Ben Hecht, author of "Underworld," whereas "Inside the Lines" has been founded on the play by Earl Derr Biggers. It is a substitution.

CONSPIRACY (0508): "Sensation is the contract title. But as no facts were given, it cannot be declared a substitution.

Warner Bros.

RECAPTURED LOVE (285): "Fame" was the original title of this picture. In the English papers "Fame" was advertised with Dolores Costello in the leading part. But I have not been able to find any Warner Bros. advertising in America promising Miss Costello. Unless you are able to find some piece of literature yourself, I fear you will have to accept "Recaptured Love." But no British exhibitor has to accept it.

MINIATURE GOLF COURSES

The following letter, sent by Mr. William C. Smalley, of Cooperstown, N. Y., may be of interest to many exhibitors. Mr. Smalley is the owner of more than fifteen theatres:

"Dear Mr. Harrison:

"I have read various articles in Trade Papers in reference to the Miniature Golf Course cutting in on the revenue of the theatre.

"I thought you might be interested to know that we are building Miniature Golf Courses in all of the towns in which we have theatres located in order to control admission prices and hours. This is working out very satisfactorily as we charge

50c admission (night)—theatre.

50c admission (night)—golf course.

in Cooperstown, which is a summer resort. If the golf course was operated by non-theatrical parties no doubt the admission would only range from 25c to 35c, average prices in other cities where we do not operate theatres. Not only has it served as a protection to the theatre but has proven to be a very profitable investment.

"We are building Miniature Golf Courses that would be hard to compete with unless considerable more money than

a Tom Thumb Course costs was invested. As one of the articles that I read stated anyone in the show business has the advantage over the non-theatrical person in putting over a Miniature Golf Course. It gives the theatre's attractions a good chance to be advertised and costs very little more to do it. For example: near some of the difficult holes signs are placed reading something like this, 'If You Make This Hole In One You Will Receive Free Admission at Smalley's Theatre Tonight Where You Will See and Hear Norma Shearer in the Divorcee.'

"It all goes to show that if one keeps abreast with the times one can't be 'downed.'"

THE ACT OF A BICYCLER

Chris Zotos, an exhibitor of Ohio, was sued by the distributors in the Federal Court of St. Louis for bicycling film in 1928 and 1929. Without saying anything to anybody, including his personal friends, he appeared in Court without an attorney and pleaded guilty. He was fined \$13,200.

That any sane person should have appeared in court without counsel when the fine of such a large amount of money was involved is odd and leads one to believe that someone had whispered in Zoto's ear something interesting to induce him to do an act of this kind.

If no one whispered in Zoto's ear something, then Zotos can, by application to the Court before the end of the term, through a competent attorney, have the plea of "guilty" set aside and have his case tried on its merits.

Other contentions that would tend strongly towards litigation of damages could be made.

If Zotos bicycled film deliberately with an intent to defraud the distributors, no one will shed a single tear if he should be made to pay; what this paper objects to is lest some might try to use Zotos to make other exhibitors the goats.

FOX CUTTING DOWN ADMISSION PRICES

The Fox Theatres in this district have cut down admission prices to lure new trade.

Because of the fact that they give the public more than the independent theatres, this new policy of Fox Theatres will hurt every independent exhibitor, near a Fox theatre, or far from one.

USE PROPER NEEDLES FOR YOUR DISCS

Mr. A. G. Buck, of the Radio-Victor Pict-Ur-Music Division, prompted by the article, "MGM THREATENS TO PENALIZE EXHIBITORS FOR ITS OWN POOR QUALITY DISCS," printed in the July 19 issue, states that often the fault lies in the poor needle used by the exhibitors, and suggest that they try Victor needles, which are "Shadowgraphed Inspected."

Mr. Buck has been so persistent (good naturedly) in trying to convince me that the Victor needle is perfect that I have been at last prompted to say something in Harrison's Reports with a view to suggesting to you to try Victor needles. You may get better results. But it is my opinion that better results will not be obtained until the disc were discarded and the film sound exclusively adopted.

THE RUMORS ABOUT WARNER BROS.

Every person you meet nowadays turns the conversation to Warner Bros. He tells you about the rumors he had heard about them, and points out to the pounding down of their stock. On Monday, it went down five points.

Of course, the poor quality of their 1929-30 product, which has forced them to close down several of their theatres and are on the point, as I have heard, of turning over to independent exhibitors some of the poorer ones they have bought lately, may be the cause of the weakness of the stock. But it will behoove every exhibitor to ask definite assurances as to the quality of picture Warner Bros. are going to deliver during the 1930-31 season. He might have fewer regrets afterwards.

THE BYRD FILM A FLOP

By all laws of logic, the Byrd film, showing the discovery of the South Pole, should have drawn large crowds everywhere; the expedition received publicity enough to draw every man, woman and child to the theatres that show the film. But such is not the case; for according to reports from the small town, the picture is showing to empty seats. And it did not draw large crowds even in the big cities; at the Rialto, in this city, there were hardly ever any persons standing up in the rear of the orchestra.

HARRISON'S REPORTS

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TELEVISION—AN ENEMY OR A FRIEND? (No. 4)

From time to time the exhibitor will read in the newspapers or in the trade journals that theatre television either "has arrived" or that it is "near at hand" and will naturally feel worried lest some dangerous new competitor has been set up to make it more difficult for him to conduct his theatre profitably. Such fears will almost certainly be groundless, (at least for a long time to come), for television lacks in many respects, as it has already been explained in the previous articles of this series, the entertainment value of the talking, and even of the silent, motion picture. It is well, however, that he be prepared to apply a few simple and sane tests to any television demonstration that might be given him, or to any television equipment that might be offered him, either for outright purchase or for lease.

Only the features that are natural to practical theatre television, even of the most modest sort, will be dealt with in this article:

SIZE OF PICTURE: Theatre screens for talking pictures are anywhere from 10x12 feet, to 15x18 feet. The television picture should be preferably of the same size. If it should not be, persons sitting in the rear seats of either the orchestra or the balcony of large theatres will not be able to see the picture without great strain on their eyes; they will, therefore, feel such a discomfort that after one or two attendances they will cease to be attracted to theatres that show television pictures. If it should be impracticable to have the picture of the same size, the exhibitor should demand a picture at least half the size of his moving picture.

BRIGHTNESS OF THE PICTURE: The exhibitor must not expect his television picture as bright as the motion picture; not at any rate for sometime. He should, however, insist that it be bright enough to be viewed satisfactorily while the theatre is illuminated at least dimly: for obvious reasons it will not be wise to show such a picture with the house totally dark; people may injure themselves while being led to a seat, or trying to find one. It is also illegal in some localities to darken the theatre completely. Aside from these reasons, however, it is trying on the eyes of most persons to view a picture in a pitch-dark theatre.

GENERAL COLOR OF THE PICTURE: The picture should be in black-and-white or in some equally pleasant color combination. Discussion with many of those who have seen television pictures in orange-and-black or in yellow-green-black has revealed the fact that such color combinations are unpleasant to the senses, although the latter is generally regarded as considerably more pleasant than the former.

NATURAL COLOR: Natural color should be expected, and demanded, but not in the early stages of television exhibition, for it is one of the most difficult problems facing this new art. Such an improvement, however, should come to television not too long after installations of instruments are made, if we should expect to hold the interest of "television-goers."

STEADINESS OF THE PICTURE: The picture must be in frame, and must remain steady in frame without annoyingly swinging from one side to the other; it must not fade in and out, nor must it become dimmer or blurry at any time during exhibition. The equipment must be so constructed as to make the framing of the picture simple and easy of operation. Framing should, in fact, be automatic.

It may be noted that in television duplicate projectors will probably not be needed, except perhaps in the larger

theatres, where the management may desire to provide against a breakdown of the apparatus. There is no film to change in a television projector, and therefore a second machine will not be needed; not at least in most instances. The apparatus must in any event be reliable, however, and not subject to breakdown, or in need of frequent changing of lamps, carbons, tubes or of other replaceable parts.

AMOUNT OF DETAIL IN THE PICTURE: On this point there will probably be more disagreement between exhibitors and equipment manufacturers than on any other point, except, perhaps, on that of price. The exhibitor will naturally demand that the television picture have as much detail as the motion picture, and the manufacturer will tell him quite truthfully that such a feat is impossible for the present, even though he agrees in theory with the exhibitor on this point. Some compromise will be necessary, and the following suggestions are made as practical from a showman's viewpoint: The picture must be able to show clearly a close-up of the faces of three persons, with all the shades of expression: most dramatic or comical situations have at least two or three actors taking part, and if the expressions on their faces cannot be shown clearly it is unlikely that television spectators will long be satisfied with television once the novelty has worn off. Furthermore, it is necessary that the television picture show larger groups of people, at least six or eight, in action in medium distance shots or in long shots, with background detail enough to make it possible for the spectators to recognize where the action is taking place. Titles or subtitles containing fifty or more letters must be legible. The number of letters, desired, in fact, is more—about one hundred. The belief that prevails among those who have experimented with television, or have made a close study of it is that the exhibitor who invests in a theatre television equipment that cannot clearly reproduce one hundred letters in a title is headed for trouble.

ANGLE OF VIEWING OF THE PICTURE: It is necessary that the picture be well visible from any part of the house. Equipments that show a good picture in only a part of the house—the part directly in front of the screen—will naturally leave most of the spectators unsatisfied. Such a shortcoming will naturally lead to complaints, and even cause disorder. You may draw your own conclusions as to what would happen if three-fourths of those who come to your theatre to see a moving picture could not see it from their seats. Spectators should feel no differently if the pictures shown were reproduced by television. An exhibitor should demand a convincing demonstration as to the ability of the equipment to overcome this difficulty.

HANDLING OF THE EQUIPMENT: Television equipment may be located either backstage, with the usual backstage projection through a translucent screen, used considerably in England, or in the projectionist's booth. In either case there is no special fire hazard, unless inflammable materials are brought into contact with the arc light house (which might be insufficiently ventilated and cooled), or with any other lamp, or with a heated part of the equipment. Rotating parts of the equipment should be shielded. High voltages, if employed, should be in shielded wires within enclosures to prevent dangerous shocks. Enclosures around high voltage wires are best arranged so that the door to such enclosures automatically shuts off all electric currents, preventing any possibility of injury to any persons handling, or near, the equipment.

It should not require television engineers, or specially trained persons, to handle a television equipment, and repairs and replacements should be few and far between.

(Continued on last page)

"Grumpy"—with Cyril Maude*(Paramount, August 23; running time, 73 minutes)*

An excellent entertainment for cultured picture-goers, particularly for the followers of the stage, but hardly of more than passing interest to picture-goers of the rank-and-file. There is real acting by Cyril Maude, that great English stage actor, who seems at home in talking pictures. The picture is a romance, in which the hero's former experience as a criminal lawyer comes into play to save the young fiancée of his niece from serious consequences for his having lost a valuable diamond. The manner by which the hero proceeds to solve the mystery of the theft, eventually recovering the diamond, seems plausible. There is a great deal of comedy, owed chiefly to Mr. Maude's acting.

The plot has been founded on the stage play by Horace Hodges and Thomas Wigney Percival. It deals with a retired criminal lawyer who proceeds to unsolve the mystery of the theft of a valuable diamond, brought to England by his niece's young fiancée, to whom it had been entrusted by his employers in South Africa. The young man, before he had had a chance to deliver the diamond to the company's offices, is attacked at night and the diamond taken away from him. By help of a marked camel, the hero is able to find that the thief was a man who had been posing as a nobleman and had been, while a guest at his home, making love to his niece. He recovers the diamond and delivers the thief to the police.

The picture was directed by George Cukor and Cyril Gardner with skill. The cast consists mostly of English actors. Philips Holmes is the young fiancée, Frances Dale the niece, and Paul Cavanagh the villain. The talk is pretty clear.

"The Flirting Widow"—with Dorothy Mackaill*(First National, released May 11; time, 83 min.)*

Most of the time it is boring. It is light comedy, but the laughs are few and far between, for the reason that the characters, although they belong to a well-to-do, well brought up family, are made to act as idiots and the story material is hardly of any interest:—

Because her second sister had married, the heroine had worn green stockings in accordance with an old English custom. The third and youngest sister is in love and wants to marry, but her father will not let her do so because he does not want the heroine to wear the green stockings again. When the heroine returns from a trip and is told by the youngest sister that she is in the way of her happiness, she pretends that she is engaged. In order to support her lie, she invents as her fiancé an imaginary John Smith, Colonel in the British Army. She places him with the regiment that had embarked that day for Arabia, and even writes him a letter, which her sister mails to "him". A month or so later the heroine, in conspiracy with her aunt, inserts an item in the papers stating that Colonel John Smith had been "killed in action". Thus the heroine becomes a "widow." But there is a real John Smith, and by coincidence he was attached to the very same regiment the heroine had placed him in. When he receives her letter he becomes curious and departs for England to investigate. He presents himself to the heroine under an assumed name, and pretends that he was the closest friend of the "dead" man, and that before his death he had instructed him to take certain mementoes to her. The heroine is so beautiful that he falls in love with her at first sight. The situation becomes embarrassing for the heroine. But the hero's handsome looks eventually win out; when he tells her who he really is, she does not object to their becoming engaged.

"Green Stockings," the story by A. E. W. Mason, has furnished the plot. William A. Seiter directed it. Leila Hyams, Claude Gillingwater, Emily Fitzroy and others are in the cast. The talk is very clear. (Silent values, fair.)

NOTE: Although it was released nationally on May 11, it has just been shown in this territory.

"Our Blushing Brides"—with Joan Crawford*(MGM, released July 19; running time, 101 min.)*

Judging by the success "Our Dancing Daughters" and "Our Modern Maidens" made, one cannot help feeling that "Our Blushing Brides" will make as great a success at the box office, for it is a picture similar in character. Although the story material is weak, good direction and acting, and the popularity of Miss Crawford, should make it an enjoyable entertainment to most people. The picture is helped

by the good acting of Anita Page and of Dorothy Sebastian, too, who take the part of chums to the heroine. There is comedy here and there. The settings are modernistic and there is a certain amount of dash in the entire picture. The fashionable clothes shown at fashion shows should please women immensely. There is one situation, however, that is somewhat broad; the hero is shown taking the heroine to his studio, a lonely place built lavishly on a big tree, and there politely makes a dishonorable proposal to her. Grown up children will not fail to understand what the hero had in mind. This part of the picture may cause objections on the part of parents:—

The heroine and her two chums, who share an apartment, work in a department store. They are constantly lamenting the fact that life is very hard and the heroine's two friends resolve to get out of the rut they are in. The younger son of the owner of the store is infatuated with one of the girls and offers to set her up in an apartment which she accepts, much to the heroine's objections. The other girl strikes up an acquaintance with a male customer, who appears as if he has plenty of money, and marries him. It later develops that he is a thief. The heroine is very much attracted to the hero the older son of the owner of the store, who seems to be likewise attracted to her. However, he has no faith in the modern generation of girls and behaves according to his views, making advances to the heroine, who repulses him. Her friend, who had been living with the hero's younger brother, completely disillusioned when she finds her lover is through with her, goes back to live with the heroine. She becomes very despondent and commits suicide. The heroine manages to get the girl's lover to her bedside before she dies and the hero comes to the realization that all girls are not alike, and he and the heroine become reconciled.

Harry Beaumont directed it with a great deal of skill. Others in the cast are Robert Montgomery, Raymond Hackett, John Miljan, Hedda Hopper, Albert Conti and others. The talk is very clear. (Silent values, pretty good.)

"Dixiana"—with Bebe Daniels*(Radio Pictures, released in August; time, 94 min.)*

If musical comedies or operettas are not yet dead in your locality, "Dixiana" ought to draw pretty well and give a good amount of satisfaction, because it has been produced lavishly, and the leading players in the cast are the inimitable Bebe Daniels, and Bert Wheeler and Robert Woolsey, who have made many friends in their former appearance in "Rio Rita" and in "Cuckoos." The plot is not unusual; the music is good, but no better than the good music that has been heard in other pictures. But Wheeler and Woolsey come forward again with their laugh provoking comedy gags:—

The heroine, a circus performer, and the hero, son of a plantation owner, are in love with each other. She consents to become his wife and he takes her to his father's home. His father and his step-mother think that the heroine comes from a fine family; they do not know her profession. They plan a large celebration for her that evening. During the course of entertainment the heroine's two friends from the circus, who had accompanied her, unwittingly divulge the fact that the heroine had been a circus girl. The hero's step-mother, very much chagrined, orders the heroine from her home. The heroine and her two friends go back to the circus, but the villain, financial backer of the circus, who had always desired the heroine, has other plans. He forces the owner of the circus to refuse to give them back their jobs; instead he offers them positions as entertainers in his gambling house. This they are forced to accept. The villain, hoping that the hero will follow the heroine there, plans to make the hero gamble and thus get him in his power. But the heroine, pretending that she wants to take revenge on the hero, offers to play him when he does appear there one night. The hero accuses her of cheating and leaves the place in a rage, but she tears up his I. O. U. and refuses to have anything further to do with the villain. A large pageant and carnival is given that night at which the heroine is queen, after which the villain abducts her to his room. The hero, however, who had come back to the house, saves the heroine and is challenged to a duel by the villain. But before this can take place, the heroine exposes the villain as having killed the hero's uncle in a false duel. The hero and heroine are reunited.

The plot was taken from an original story by Ann Caldwell. It was directed by Luther Reed. Bebe Daniels is the heroine, Everett Marshall the hero. Others in the cast are Dorothy Lee and Joseph Hawthorne. The talk is very clear. (No silent values.)

"Sons of the Saddle"—with Ken Maynard (Univ., Aug 3; running time 78 min.)

An entertaining Western, with fast action. There is a rip-roaring fight between the hero and members of the enemy gang, in which bottles, chairs and tables are tossed around and broken. There is also a fine human touch in the friendship the hero feels for one of the younger men, working on the ranch, even after he finds out that the boy had been false. It is through this faith in the boy that he manages to save him and to bring him back to the proper understanding of what he was doing:—

The hero, foreman of a ranch, is in love with the heroine. The hero's pal is discharged from the ranch after the owner discovers him talking to the villain, who is his enemy. The boy joins up with the enemy gang but the hero, fearing for his safety follows him. The boy confesses all to him about his connection with the villain. The hero returns to his ranch in time to thwart the plans of the villain to raid the cattle, and to capture the villain. The hero and heroine are brought together and the hero's pal returns to the ranch fully realizing the wrong he had done.

The plot was written by Bennett R. Cohen. It was directed by Harry Joe Brown. Others in the cast are Doris Hill, Joe Girard, Carol Nye, Francis Ford and others. The talk is clear.

"Children of Pleasure"

(MGM, April 26; running time, 69 min.)

The humor in this picture is most objectionable at times; as for instance when the heroine is shown dancing with one of the men and his sweetheart, whose name is Fanny, calls him. He drops the heroine and she falls to the ground. When he comes back to help the girl up, he says; "Oh, my Fanny!" and the heroine turns around and says to him; "Your Fanny?" At another time reference is made to the fact that one of the women had been married four times; the talk surrounding that topic is not very pleasant. Otherwise, the picture is fairly entertaining. The music sung throughout, is good, but because almost one out of each two short subjects is musical, it will not impress the picture-goers sufficed with "canned" music:—

The hero while in a theatre listening to one of his numbers being sung, is very much attracted to a young lady sitting next to him. They meet again and the hero becomes very much infatuated with her after an introduction. The heroine, assistant to the hero in his office, is in love with the hero but does not let him know it. She mistrusts the girl he is in love with. The hero and his chance acquaintance are to be married and her father gives a large party in their honor. During the party the hero discovers the girl he loves in the arms of another man and finds that she is not very faithful. He is completely disillusioned and leaves the house in a rage, and nobody sees or hears from him for several days, after which he calls the heroine and asks her to come over to his home. There he tells the heroine he wants to marry her, but the heroine, fearing that the hero did not love her and was only doing this to forget his lost love, gets him drunk and fools him into believing that he had married her. The next morning she contrives to have the hero and his former sweetheart meet, but the hero realizes that it is the heroine he loves.

The plot was taken from the stage play "The Song Writer," by Crane Wilbur. Harry Beaumont directed it. Lawrence Gray is the hero, and Wynne Gibson, the heroine. Helen Johnson, Kenneth Thompson, Lee Kohlmar, May Boley and Benny Rubin are in the cast. The talk is clear.

"Conspiracy"—with Bessie Love

(Radio Pictures, released July 27; time, 70 minutes)

A poor picture for houses changing three or four times a week, and only passable for all others. What is shown is not of much interest.

It is the story of a heroine who, with her brother, a district attorney, are determined to smash the dope ring. She becomes secretary to the villain, leader of the ring. The villain discovers her in the act of ransacking his office to obtain a list of the names of his accomplices and tells her that he knows who she is and informs her that her brother has been kidnapped by them and is held their prisoner. He calls on the telephone one of his gang with the object of giving him the word to take her brother for a "ride" when the heroine stabs and kills him. Frightened she attempts to run away. The villain's confederates, attempt to capture her outside the office when the hero (Hugh Trevor), a reporter looking for a story, interferes and the heroine finds an opportunity to escape. Fearing to return home

she engages a room at a hotel. An eccentric author engages her as his secretary. The hero, who knew the author, calls on him and is surprised to come face to face with the heroine again. He makes her confess to him the truth and he promises to help her rescue her brother. The hero interests in her brother's plight also the author, who sets a trap for the gangsters; he telephones to them that he would deliver the heroine to them if they should call on him. When they call, he has them arrested by the police, hidden nearby. The hero succeeds in rescuing the heroine's brother and in getting her consent to become his wife.

The stage play by Robert Baker and John Emerson has furnished the plot. Christy Cabbanne has directed it. Ned Sparks, Otto Matieson, Walter Long and others are in the supporting cast. The talk is clear. (Silent values, poor.)

"Ladies Must Play"

(Columbia, released August 1; time, 58 minutes)

A good light comedy drama entertainment, of the program grade. The action is interesting. The love affair is pleasing. There are some moments of suspense, too. These are where the heroine runs the danger of being detected that she was not a society woman but a stenographer.

The story deals with a young hero, a business man, popular at Newport among high society people. The heroine stenographer of his, admires him. His business is so bad that he goes broke. He tells the heroine that he can not keep her any longer. One conversation leads to another and the heroine tells him that she should like to go to Newport with him with the hope of finding some wealthy man to marry, because she is determined to escape her drudgery. The hero makes her a business proposition; he offers to take her down there and to introduce her to his wealthy friends with the understanding that if she married millions he was to get ten per cent. She accepts his proposal. With his credit still good, he is able to dress the heroine well. At Newport he passes her as his cousin. The heroine's beauty, poise, and other qualities soon attract wealthy men. One of them worth at least fifty million dollars, is impressed with her candidness in pointing out his faults. Another, who had not as many millions, offers to marry her after rescuing her from a near-drowning. But in the end, she realizes that she loves the hero, and he, too, loved her, she throws down riches and marries rags.

The story is by Paul Fox. R. Cannon directed it. Neil Hamilton is the hero, and Dorothy Sebastian is the heroine. Natalie Moorhead, John Holland, Harry Stubbs, and others are in the cast. The talk is clear. (Silent values, good.)

"Little Accident"—with Douglas Fairbanks, Jr.

(Universal, released Sept. 1; running time, 83 min.)

A fairly amusing light comedy with a farcical twist now and then. The comedy takes place in a maternity hospital. Though some comedy is caused by Mr. Fairbanks, some by Zasu Pitts, and some by the situations, most of it is caused by the fine acting of Mr. Henry Armetta, who takes the part of a gesturing highly excitable Italian, who had been waiting at the hospital for a word as to a sixth addition to the family.

The story deals with a young hero, who on the eve of his wedding, receives a letter from the manager of a Maternity Hospital in Chicago, asking him to go there. A cross examination by his partner-in-drink brings to light the fact that he had married once, but that their marriage had been annulled because he could not get along with his wife and she had been under age. Fearing exposure, he rushes to the station, takes the train and, upon reaching Chicago, goes to the hospital. There he learns that he is the father of a three-week-old baby, and that his wife had decided to give their baby boy to a wealthy family for adoption. His wife was at the hospital but she refused to see him. He waited until she was ready to leave the hospital. He approaches her and objects to her giving their baby away and offers reconciliation and remarriage so that they might keep their baby. But the young woman's false pride, and later the young man's prevented a reconciliation. In the end, however, a reconciliation takes place and the divorced parents are reunited.

The plot has been founded on the play by Floyd Dell and Thomas Mitchell. William James Craft has directed it well. Anita Page is the heroine. Zasu Pitts, Roscoe Karns, Slim Summerville, Myrtle Stedman, Albert Gran and others are in the cast. The talk is clear. (Silent values, good.)

If you can draw them into your theatre, you will please them.

The apparatus should not be a mess of loosely assembled parts; it should be built in such a way that it may stand the wear and tear of everyday use.

COST OF THE EQUIPMENT: Nothing definite can be said of cost at present, for no one knows what commercial theatre television will cost. When the exhibitor bears in mind, however, that television cannot, after all, displace the motion picture, and that it is only a part, a "special feature," of the performance, it should be unwise for him to invest too large a sum of money on an equipment for a novelty that may create much "noise" but may bring very little permanent profit. Looking ahead a few months after the purchase of the equipment, the exhibitor should realize that, if television is, judging most liberally, to be twenty per cent of his attraction and the motion picture eighty per cent, he should not install a television equipment that will cost many times more than his moving picture projection equipment cost him.

The expense for servicing the television equipment may be altogether out of proportion to the value of it as an added attraction, an expense that should be taken into serious consideration. The installing of a specially designed high-quality radio telephone receiver to feed into the sound motion picture amplifier so as to reproduce the sound of the reproduced scene also will be necessary, for in the present day, when the talk in pictures has been so highly perfected, it will be unprofitable to show television pictures in silent form. And the cost of such a receiver should be reckoned with when one plans to install a television equipment in a theatre for profit.

SYNCHRONIZING OF THE PICTURE AND THE SOUND: One good feature of television is the fact that there is no synchronization problem of sound and motion connected with it. Such a synchronization is effected at the studio, and the apparatus is so constructed that it cannot be thrown "out of step."

PROGRAM SERVICE: Were the conditions described in the foregoing analysis met with, there should still remain the problem of program service. The best television performance, projected through the most perfect equipment that man could invent, will be of no avail unless the pictures projected have a high entertainment value, comparable with good talking pictures. This means that some one must set up expensive television-telephone transmitting stations in many parts of the country, and must arrange for interesting and worth-while programs to be broadcast at prearranged hours, on a reasonable schedule of prices for the service.

There is some doubt in the minds of many persons whether the government will permit transmitting stations to charge for a service of this sort. It may be possible for those who will sell television service to make a charge only if the service is not broadcast but is sent addressed only to subscribers in the same manner as is done for a telegraph or a telephone service. Until the exhibitor is so assured, the service will not be exclusive for him. It is unlikely, therefore, that it will prove profitable. Whatever organization arranges for television programs will face the difficult problem of timing them with the dramatic or the comic motion pictures, or with the newsreels already exhibited at the theatre. Current events may be transmitted by television. Perhaps prominent persons in social life, or actors of special merit, will perform in short selections for television spectators. But this is all guesswork, for no one yet is in a position to know what is required, and expensive experimenting will be required to find it out.

It is assumed that wide film talking motion pictures in natural colors will be prevalent in picture theatres in the near future. In such an event, the television performance will suffer greatly by comparison, until such time as the television pictures also are reproduced in natural colors.

When television reaches such a point of development as to prompt the exhibitors to think seriously of installing an equipment, thought must be given by him to the character of the company offering television service. The risk in buying an expensive equipment for creating entertainment by an untried art is great even under the most favorable conditions; but it becomes greater unless the company is known to be reputable, stable, capable of giving any required service year after year, and financially as well as technically in a position to protect the exhibitor fully against dangerous and expensive lawsuits over patents. In a field of this kind, it is well for an exhibitor to look before he leaps. And a long looking over should be given to any organization that offers to sell television outfits.

Probably little of a practical nature in theatre television will come within the next few years. But the exhibitor should take every opportunity to attend television demonstrations in his zone or in other zones where he might happen to be visiting with a view to applying the tests given in this series of articles; for it is thus that he will be able to judge how far the television performance falls short of being practical and how profitable it will be for him to install in his theatre a television picture reproducer.

Harrison's Reports will keep a close watch for any important improvements that may be made in television from time to time and will inform you of them through these columns.

(This is the final article of this series. The first article was printed in the issue of June 14, the second, in that of July 5, and the third, in that of July 19.)

THE VALIDITY OF THE OLD CONTRACTS HAS NOT YET BEEN SETTLED

Many exhibitors ask me if it is true that the distributors have won cases against exhibitors who, fortified by Judge Thacher's decision, refused to play out what pictures were left on the old contracts.

I have inquired carefully but I have failed to find a single case in this territory. There have been judgments against exhibitors, well enough, but these were obtained by default; but in no instance has a case been contested.

I am inquiring of many other territories and will let you know what I shall find out. In the meantime, I would suggest that you do not accept the word of any one that there have been "lots of cases" decided against exhibitors.

THE BLUE SECTION THIS WEEK

It is hardly necessary for me to bring to your attention the value of the Blue Section, published now and then, for most of you are well acquainted with the helpful features in it. But I do desire to say that this time it contains more helpful information than was contained in any such section published heretofore. No pains has been spared to make it as complete as possible so as to save you the effort of writing to the exchange for the information and often the annoyance of not receiving a prompt reply to your letter or no reply at all.

The running time of short subjects as well of long features, information so necessary to you to determine how many shorts you should book to make your show the required length, is included whenever the information is available. Two or three Blue Sections carried by you in your coat pocket should prove the greatest source of information while doing your bookings.

The running time of features is always included in the reference Index, which indicates the page in which a review of a particular picture is found. If the feature has not yet been reviewed, you will find the running time by dividing the footage, which is given in the release schedule, whenever the producer's Home Office has the information, by the number "90" which is the number of feet of film run through the projector.

As said before, extreme care is exercised in obtaining the footage or in noting down the running time. Yet errors do occur. These, however, are rarely caused by carelessness in this office. For example, recently I reviewed a picture in a projection room and my notations indicated that the running time was 94 minutes. In double-checking myself, I asked of the distributor the length of the feature. The person in charge gave me 6,720 ft. or 74½ minutes. The discrepancy was so great that I made another inquiry. This time the length given me was 9,330, which makes the running time 103½ minutes. There was still a discrepancy of 9½ minutes; so I continued my investigations and found out that eliminations had been made and the person in charge had not been informed of it. I am not mentioning the name of the company because it is not the exception.

Even in cases where the Home Office gives length that corresponds with the running time as checked at the time the picture is reviewed, either in the theatre or in the projection room, many exhibitors still do find discrepancies. These occur almost solely in states where there is censorship, and is the result of censor eliminations. Exhibitors in such states should make it a practice of inquiring if there have been eliminations made in any of the pictures so as to obtain the correct running time.

In the case of short subjects, the running time is obtained mostly from the footage.

HARRISON'S REPORTS

Vol. XII

SATURDAY, AUGUST 9, 1930

No. 32

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FEATURE PICTURE RELEASE
SCHEDULESColumbia Features
Sound

Ladies Must Play—Sebastian-HamiltonAug. 1

Beginning of 1930-31 season

1007 Rain or Shine—Joe Cook (8,228 ft.).....Aug. 15

Silent

Prince of Diamonds—Ian Keith (6,396 ft.).....June 30

Soldiers and Women—Pringle (6,690 ft.).....July 14

Around the Corner—Murray-Sidney (6,659 ft.)..July 22

First National Features

Sound

570 Sweet Mama—Alice White (F&D).....July 6

582 Dawn Patrol—Barthelmess (F&D).....Aug. 10

Beginning of 1930-31 season

627 Road to Paradise—L. Young (F&D, 76 m.)..July 20

616 Numbered Men—Nagel-Claire (F&D, 67m.)..Aug. 3

612 Top Speed—Brown-Claire (F&D, 80m.)..Aug. 24

624 The Way of All Men—(F&D, 66 min.)..Sept. 7

606 The Bad Man—W. Huston (F&D, 79m.)..Sept. 14

608 Bright Lights—Mackaill (F&D, 71m.)....Sept. 21

635 Scarlet Pages—Ferguson (F&D, 65 min.)..Sept. 28

Fox Features

Sound

Beginning of 1930-31 season

209 Common Clay—C. Bennett-AyresAug. 17

223 Man Trouble—Milton Sills-D. Mackaill....Aug. 24

247 Last of the Duanees—G. O'Brien (5500 ft.) Aug. 31

208 Song O' My Heart—John McCormack.....Sept. 7

229 On Your Back—L. Rich—H. B. Warner....Sept. 14

207 The Sea Wolf—Milton Sills-Jane Keith....Sept. 21

236 Are You There?—Beatrice LillieSept. 28

Silent

147 Three Sisters—Dressler-ComptonApr. 6

145 Temple Tower—MacKenna-DayApr. 13

132 Double Cross Roads—Ames-LeeApr. 20

Metro-Goldwyn-Mayer Features
Sound and Silent

38 This Mad World (Inhuman Ground)Apr. 12

925 The Divorcee—Norma ShearerApr. 19

31 Children of Pleasure (The Song Writer)...Apr. 26

29 Strictly Unconventional (The Circle) (Iris) May 3

50 The Rogue Song—Tibbett.....May 10

18 Caught Short—Dressler-MoranMay 10

12 In Gay Madrid—NovarroMay 12

24 The Lady of Scandal (Tabloid)—Chatterton May 24

922 The Floradora Girl—Marion Davies.....May 31

No release scheduled for.....June 7

19 The Big House—Beery-HyamsJune 14

25 One Embarrassing Night (The Song of the

Sunset)—Tom Walls (95 m.—reset).....June 21

20 Sins of the Children (Father's Day), (Richest

Man in the World)—Mann (reset)June 28

32 The Sea Bat—BickfordJuly 5

16 The Unholy Three—Chaney (no silent ver.)..July 12

8 Our Blushing Brides—Crawford (re.) (9138 ft.) July 19

13 Romance—Greta Garbo (reset) (6,977 ft.)..July 26

3 Way Out West (Easy Going) (re., 6,407 ft.) Aug. 2

926 Let Us Be Gay—Norma ShearerAug. 9

10 Doughboys—Buster Keaton (7,931 ft.)Aug. 30

Beginning of 1930-31 season

114 The Singer of Seville—NovarroAug. 16

146 Good News—Lawlor-Love (7,931 ft.).....Aug. 23

135 Love in the Rough—Montgomery.....Sept. 6

121 Cosmopolitan No. 1—Grace Moore.....Sept. 13

117 Way for a Sailor—Gilbert-HyamsSept. 20

138 Monsieur le Fox—Gilbert Roland.....Sept. 27

Paramount Features
Sound

2903 Safety in Numbers—RogersJune 7

2919 Shadow of the Law—PowellJune 14

2992 The Social Lion—Jack OakieJune 21

2997 With Byrd at the South Pole (Syn. F&D) June 28

2988 The Border Legion—Richard Arlen.....June 28

2994 Dangerous Nan McGrew—Helen Kane....July 5

2908 A Man from Wyoming—Gary Cooper.....July 12

2968 Love Among the Millionaires—Bow (reset) July 19

2920 For the Defense—Powell (reset)July 26

2993 Sap From Syracuse—Oakie.....July 26

Beginning of 1930-31 season

3041 Anybody's War—Moran and Mack.....Aug. 2

3001 The Silent Enemy (syn. music-sound eff.) Aug. 2

3055 Manslaughter—Colbert-MarchAug. 9

3059 Let's Go Native—Oakie (6,787 ft.).....Aug. 16

3061 Queen High—Ruggles-Rogers (7,905 ft.)..Aug. 23

3062 Grumpy—Cyril Maude (6,651 ft.).....Aug. 23

3022 Anybody's Woman—Chatterton-Brook....Aug. 30

3042 Animal Crackers—Marx Bros.Sept. 6

3057 The Sea God—Arlen-WraySept. 13

3043 The Spoilers—Cooper-CompsonSept. 20

3044 Follow Thru—Nancy CarrollSept. 27

3008 The Law Rides West—ArlenSept. 27

Silent

2967 True to the Navy—BowMay 31

2997 With Byrd at the South PoleJune 28

(Paramount will make no more silent versions)

Pathe Features
Sound

1121 Pardon My Gun (5,791 ft.).....June 4

0129 Painted Desert—Burgess (reset)Aug. 15

0227 Crashing Through—Wm. Boyd.....Sept. 1

Beginning of 1930-31 season

1103 Night WorkJune 3

1110 Holiday—Ann HardingJune 3

1106 Her Man—Twelvetrees-Holmes, approx....Sept. 1

1101 Beyond Victory—Boyd-Cody, approx.....Sept. 15

Silent

(According to present plans, Pathe will make no more
silent versions)

RKO Features and Their Exhibition Values

| | |
|--|-------------|
| 0101 Street Girl—Betty Compson—Aug. 11.... | \$750,000 |
| 0202 Side Street—(Special)—Sept. 8..... | 500,000 |
| 0503 The Very Idea—(Radio)—Sept. 15..... | 300,000 |
| 0203 The Delightful Rogue (Spec.) Sept. 22.... | 500,000 |
| 0102 Rio Rita—Bebe Daniels—Oct. 6..... | \$2,000,000 |
| 0201 Half Marriage (Special)—Oct. 13..... | 500,000 |
| 0204 Night Parade (Special)—Oct. 27..... | 500,000 |
| 0509 Jazz Heaven (Radio)—Nov. 3..... | 300,000 |
| 0505 Tanned Legs (Radio)—Nov. 10..... | 300,000 |
| 0105 The Vagabond Lover—Dec. 1..... | 900,000 |
| 0205 Dance Hall (Special)—Dec. 27..... | 500,000 |
| 0401 Love Comes Along (Daniels)—Jan. 5..... | 500,000 |
| 0301 Seven Keys to Baldpate (Dix)—Jan. 12.... | 800,000 |
| 0103 Hit the Deck—Feb. 2..... | \$1,500,000 |
| 0209 Girl of the Port (Special)—Feb. 2..... | 500,000 |
| 0501 Second Wife (Radio)—Feb. 9..... | 300,000 |
| 0104 The Case of Sergeant Grischu—Feb. 23.... | \$1,000,000 |
| 0207 Beau Bandit (Special)—March 2..... | 500,000 |
| 0502 Framed (Radio)—March 16..... | 300,000 |
| 0302 Lovin' the Ladies (Dix)—April 6..... | 800,000 |
| 0402 Alias French Gertie (Daniels)—April 20.. | 500,000 |
| 0106 Cuckoos (Radio Revels)—May 4..... | 750,000 |
| 0504 Runaway Bride (Radio)—May 4..... | 300,000 |
| 0506 He Knew Women (Radio)—May 18..... | 300,000 |
| 0206 Midnight Mystery (Special)—June 1..... | 500,000 |
| 0507 The Fall Guy (Radio)—June 15..... | 300,000 |
| 0208 Inside the Lines (Special)—July 20..... | 500,000 |
| 0303 Shooting Straight (Dix)—July 20..... | 800,000 |
| 0508 Conspiracy (Radio)—July 27..... | 300,000 |
| 0493 Lawful Larceny (Daniel)—Aug. 17..... | 500,000 |

Total Exhibition Values.....\$18,000,000

Total Number of Pictures.....30

Average Exhibition Value Per Picture.....\$600,000

Beginning of 1930-31 season

| | |
|--|-----------------------|
| 1101 Dixiana (94 minutes) August release.... | \$1,000,000 |
| 1401 She's My Weakness..... | Released in August |
| 1402 Victory No. 2—August Release..... | \$400,000 |
| 1102 Half Shot at Sunrise..... | Released in September |
| 1201 The Record Run..... | Released in September |

Silent (1929-30)

| | |
|---|---------|
| 00136 Midnight Mystery (Hawk Island)..... | June 28 |
| 00146 Shooting Straight—Dix..... | Aug. 10 |

Sono Art-World Wide Features

Sound and Silent

| | |
|---|---------|
| 8056 Cock o' the Walk—Schildkraut..... | May 1 |
| 8065 What a Man!—Denny-Seegar..... | June 1 |
| 8068 The Dude Wrangler—Basquette..... | June 1 |
| 8051 The Big Fight—G. Williams..... | June 15 |
| 8053 Once a Gentleman—Wilson-Bushman..... | July 15 |
| 8060 Reno—Ruth Roland..... | Aug. 1 |

Fighting for the Fatherland has been withdrawn.

(End of 1929-30 season)

Tiffany Features

And Their Exhibition Values

(Entire 1929-30 Season)

| | |
|---|-------------|
| 108 Mr. Antonio—Moreno—Oct. 21..... | \$400,000 |
| 107 Woman to Woman—B. Compson—Oct. 28.... | 700,000 |
| 103 Painted Faces—Joe Brown—Nov. 20..... | 300,000 |
| 109 Lost Zeppelin—Dec. 10..... | 800,000 |
| 101 Peacock Alley—Mae Murray—Dec. 20..... | 600,000 |
| 104 Party Girl—Jan. 20..... | \$1,000,000 |
| 102 Troopers Three—Feb. 17..... | 500,000 |
| 123 The Swell Head—March 24..... | 300,000 |
| 113 High Treason—March 31..... | 300,000 |
| 110 Mamba (All-Color)—April 15..... | \$1,000,000 |
| 105 Sunny Skies—Benny Rubin—May 12..... | 300,000 |
| 120 Border Romance—Armida—May 18..... | 300,000 |
| 128 Journey's End—May 23..... | \$2,000,000 |
| 129 Near the Rainbow's End—June 10..... | 300,000 |
| 126 Hot Curves—Benny Rubin—June 15..... | 400,000 |
| 106 The Medicine Man—Rubin—June 15..... | 300,000 |
| 114 Kathleen Mavourneen—O'Neill—June 28.... | 250,000 |
| 121 Under Montana Skies—June 28..... | 300,000 |
| 127 Wings of Adventure (So This Is Mexico)— Armida—June 30 (5050 ft.)..... | 300,000 |
| 118 Paradise Island—Harlan—July 7 (6507 ft.).. | 400,000 |
| 119 Better Than Heaven (Just Like Heaven)— Anita Louise—July 14..... | 400,000 |
| 131 Oklahoma Cyclone—Bob Steele—July 14.... | 300,000 |
| 116 Thoroughbred (His Last Race)—July 21..... | 350,000 |
| 112 Borrowed Wives (Why Marry?)—Aug. 4.... | 400,000 |
| 115 The Love Trader (Extravagance)—Aug. 11.. | 400,000 |
| 117 The Yankee Don—R. Talmadge—Aug. 11.... | 400,000 |

Total Exhibition Values.....\$13,000,000

Number of Pictures.....26

Average Exhibition Value Per Picture..... 500,000

United Artists Features

Sound and Silent

| | |
|---|---------|
| One Romantic Night (The Swan)—Gish..... | Apr. 12 |
| The Bad One—Del Rio-Lowe..... | May 3 |

Beginning of 1930-31 season

| | |
|------------------------------------|---------------------|
| What a Widow!—Gloria Swanson.... | No release date set |
| Raffles—Ronald Colman—Francis..... | July 26 |
| The Lottery Bride (Bride 66)..... | Aug. 16 |
| Whoopee—Eddie Cantor..... | Sept. 7 |
| Abraham Lincoln..... | Sept. 28 |

Universal Features

Sound and Silent

| | |
|--|---------|
| A5823 Mountain Justice—Maynard..... | May 4 |
| A5824 Trigger Tricks—Gibson..... | June 1 |
| A5819 Young Desire—Nolan..... | June 8 |
| A5800 Song of the Caballero—Maynard..... | June 29 |
| A5815 What Men Want—Star (6041 ft.)..... | July 13 |
| A5804 Concentratin' Kid—Gibson..... | July 20 |
| A5793 Sons of the Saddle—Maynard (7037 ft.)... | Aug. 3 |
| A5789 The Storm—Star (reset)..... | Aug. 18 |
| A5791 Spurs—Gibson..... | Aug. 24 |

Beginning of 1930-31 season

| | |
|---|---------|
| B2006 Little Accident—Fairbanks, Jr. (7897 ft.).. | Sept. 1 |
|---|---------|

Warner Bros. Features

Sound

| | |
|---|--------|
| 286 Sweet Kitty Bellair—Dell (F&D) (reset)... | Aug. 9 |
|---|--------|

Beginning of 1930-31 season

| | |
|--|----------|
| 306 Dancing Sweeties—Withers (F&D) (5656 ft.).. | July 19 |
| 308 Three Faces East—Bennett (F&D) (6520 ft.).. | July 26 |
| 307 Matrimonial Bed—Tashman (F&D) (6242 ft.).. | Aug. 2 |
| 302 Oh Sailor Behave! (Nancy f. Naples) (F&D) .. | Aug. 16 |
| 299 Soldier's Plaything—Loder-Withers (F&D) .. | Aug. 23 |
| 291 Big Boy—Jolson-Dell (F&D)..... | Aug. 30 |
| 314 The Office Wife—Mackaill-Stone (F&D) ... | Sept. 6 |
| 297 Maybe It's Love—J. Bennett-Brown (F&D) .. | Sept. 13 |
| 294 Viennese Nights—Jolson (F&D) (9001 ft.)... | Sept. 20 |

Silent

| | |
|--------------------------|-------------------------|
| 282 Isle of Escape..... | No release date set yet |
| 287 On the Border..... | No release date set yet |
| 277 Those Who Dance..... | No release date set yet |

(Warner Bros. will make no silent versions during the 1930-31 season)

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | |
|---|---------|
| 12 Midnight in a Toy Shop—Disney..... | July 3 |
| The Shindig—Mickey Mouse (7 min.)..... | July 9 |
| 25 Snapshots..... | July 16 |
| 13 Honolulu Wiles—Krazy Kat (7 min.)..... | July 17 |
| The Chain Gang—Mickey Mouse..... | Aug. 6 |

Beginning of 1930-31 season

| | |
|---|--------|
| Never Strike Your Mother—Specialty (8 min.).. | Aug. 8 |
|---|--------|

Educational—One Reel

| | |
|--|---------|
| 1595 Bully Beef—Terry-Toons (6 min.)..... | July 13 |
| 1596 Kangaroo Steak—Terry-Toons (5 min.).... | July 27 |
| 1597 Monkey Meat—Terry-Toons (6 min.)..... | Aug. 10 |

(Completes the 1929-30 Season)

Educational—Two Reels

| | |
|---|---------|
| 1385 Goodbye Legs—Mack Sennett (21 min.).... | July 27 |
| 1354 Prize Puppies—Hamilton (18½ min.).... | Aug. 3 |
| 1386 Hello Television—Mack Sennett (19½ min.).. | Aug. 17 |

(This completes the 1929-30 season except for the Mack Sennett series which will be concluded in September)

Metro-Goldwyn-Mayer—One Reel

Beginning of 1930-31 season

| | |
|-----------------------------------|----------|
| F-386 Fiddlesticks—Cartoon..... | Aug. 16 |
| F-387 Flying Fists—Cartoon..... | Sept. 6 |
| F-388 Not Yet Titled—Cartoon..... | Sept. 27 |

Metro-Goldwyn-Mayer—Two Reels

| | |
|---|---------|
| 258 A Tough Winter—Gang Comedy (20 min.)... | June 21 |
| 238 Fast Work—Chase Comedy (20 min.)..... | June 28 |

Beginning of 1930-31 season

| | |
|---|----------|
| K-301 Hot Dog—Dogville (15 min.)..... | Aug. 16 |
| H-371 Not Yet Titled—B. Holmes..... | Aug. 23 |
| C-321 Girl Shock—Chase (19 min.)..... | Aug. 23 |
| X-361 Song Writers Revue—Novelty (20 min.)... | Aug. 30 |
| C-331 Pups Is Pups—Gang (18 min.)..... | Aug. 30 |
| C-311 Laurel-Hardy Murder Case (30 min.).... | Sept. 6 |
| H-372 Not Yet Titled—B. Holmes..... | Sept. 13 |
| C-341 Doctor's Orders—B. Friend (21 min.).... | Sept. 13 |
| R-351 Not Yet Titled—Revue..... | Sept. 20 |
| K-302 College Hounds—Dogville (16 min.).... | Sept. 27 |

Paramount—One Reel

Beginning of 1930-31 season

| | | |
|-------|---|----------|
| A-01 | Fit To Be Tied—Farce Comedy (9 min.) | Aug. 2 |
| A-02 | Artist's Reverie—Mus. Novelty (9 min.) | Aug. 2 |
| Sc01 | Hot Time in the Old Town Tonight (5½ m.) | Aug. 2 |
| A-03 | At Home—Farce Comedy (8½ min.) | Aug. 9 |
| A-04 | Many Moons—Bruce Novelty (8 min.) | Aug. 9 |
| T-01 | Dizzy Dishes—Talkartoon (5½ min.) | Aug. 9 |
| A010 | The Cock-Eyed News No. 1—Cantor (6 m.) | Aug. 9 |
| A-05 | I'm a Wild Woman—Com. Song & Dance (8 min.) | Aug. 16 |
| A-06 | The Meek Mr. Meek—Barry comedy (9 m.) | Aug. 16 |
| A-07 | Kandy Kabaret—Kiddie mus. revue (9½ m.) | Aug. 23 |
| A-08 | Insurance—Eddie Cantor (8½ min.) | Aug. 23 |
| Sc02 | The Glow Worm—Screen song (6 min.) | Aug. 23 |
| A-09 | Jazz Preferred—Musical (6 min.) | Aug. 30 |
| P-01 | Paramount Pictorial No. 1 | Aug. 30 |
| T-02 | Barnacle Bill—Talkartoon (7½ min.) | Aug. 30 |
| A-011 | Lady You Slay Me—Farce | Sept. 6 |
| A-012 | Drifting Along—Bruce Novelty | Sept. 6 |
| Sc-03 | Stein Song—Screen song | Sept. 6 |
| A-013 | Not Yet Titled | Sept. 6 |
| A-014 | A Sailor's Luck—Farce comedy | Sept. 13 |
| A-015 | Food For Thought—Farce comedy | Sept. 13 |
| A-016 | Introduction of Mrs. Gibbs—Comedy | Sept. 20 |
| A-017 | Sing You Dancers—Comedy with song | Sept. 20 |
| T-03 | Swing You Sinners—Talkartoon | Sept. 20 |
| A-018 | Ole Man Whoopee—Comedy with music | Sept. 27 |
| P-02 | Paramount Pictorial No. 2 | Sept. 27 |
| Sc-04 | Strike Up the Band—Screen song | Sept. 27 |

Paramount—Two Reels

Beginning of 1930-31 season

| | | |
|-------|---|----------|
| AA-01 | Accidents Will Happen—Farce com. (16m.) | Aug. 2 |
| AA-02 | Neighborhood Neighbors—Comedy (16 m.) | Aug. 16 |
| AA-03 | Resolutions—Farce comedy (17 min.) | Aug. 30 |
| AA-04 | The Hot Air Merchant—Farce comedy | Sept. 13 |
| AA-05 | Not Yet Titled | Sept. 27 |

Pathe—One Reel

| | | |
|----|---|----------|
| 1 | Golden Pagoda—Vagabond (11 min.) | May 4 |
| 2 | Streets of Mystery—Vagabond (10 min.) | May 18 |
| 3 | Glaciers Secrets—Vagabond (10½ min.) | June 1 |
| 4 | The Lair of Chang How—Vagabond (10½ m.) | June 15 |
| 25 | Audio Review (about 10 min.) | June 15 |
| 13 | Esop's Fables (sound & silent) (about 7 min.) | June 22 |
| 26 | Audio Review (about 10 min.) | June 22 |
| 13 | Grantland Rice Sportlights (about 8 min.) | June 29 |
| 27 | Audio Review (about 10 min.) | June 29 |
| 5 | Drums of Fear—Vagabond (10 min.) | June 29 |
| 28 | Audio Review (about 10 min.) | July 6 |
| 14 | Esop's Fables (sound & silent) (about 7 m.) | July 6 |
| 6 | Temples of Silence—Vagabond (10 min.) | July 13 |
| 29 | Audio Review (about 10 min.) | July 13 |
| 14 | Grantland Rice Sportlights (about 8 min.) | July 13 |
| 30 | Audio Review (about 10 min.) | July 20 |
| 15 | Esop's Fables (sound & silent) (about 7 min.) | July 20 |
| 7 | Sacred Fires—Vagabond (8½ min.) | July 27 |
| 31 | Audio Review (about 10 min.) | July 27 |
| 15 | Grantland Rice Sportlights (about 8 min.) | July 27 |
| 32 | Audio Review (about 10 min.) | Aug. 3 |
| 16 | Esop's Fables (sound & silent) (about 7 min.) | Aug. 3 |
| 8 | The Love That Kills—Vagabond | Aug. 10 |
| 16 | Grantland Rice Sportlights (about 8 min.) | Aug. 10 |
| 33 | Audio Review (about 10 min.) | Aug. 10 |
| 34 | Audio Review (about 10 min.) | Aug. 17 |
| 17 | Esop's Fables (sound & silent) (about 7 m.) | Aug. 17 |
| 17 | Grantland Rice Sportlights (about 8 min.) | Aug. 24 |
| 35 | Audio Review (about 10 min.) | Aug. 24 |
| 18 | Esop's Fables (sound & silent) (about 7 min.) | Aug. 31 |
| 36 | Audio Review (about 10 min.) | Aug. 31 |
| 37 | Audio Review (about 10 min.) | Sept. 7 |
| 18 | Grantland Rice Sportlights (about 8 min.) | Sept. 7 |
| 38 | Audio Review (about 10 min.) | Sept. 14 |
| 19 | Esop's Fables (sound & silent) (about 7 m.) | Sept. 14 |

Pathe—Two Reels

| | | |
|------|----------------------------------|--------|
| 0508 | The New Waiter—LeMaire (19 min.) | June 8 |
|------|----------------------------------|--------|

Beginning of 1930-31 season

| | | |
|------|--------------------------------------|---------|
| 1511 | Live and Learn—Manhattan (21 min.) | June 15 |
| 1551 | Big Hearted—Whoopie (17 min.) | June 22 |
| 1501 | Beauties—Rainbow (20 min.) | June 29 |
| 1541 | Two Fresh Eggs—Folly (21 min.) | July 6 |
| 1561 | Ranch House Blues—Rodeo (21 min.) | July 13 |
| 1571 | Mind Your Business—Melody (17½ min.) | July 20 |
| 1531 | America or Bust—Checker (21 min.) | July 27 |
| 1552 | Carnival Revue—Whoopie (20 min.) | Aug. 3 |
| 1521 | Two Plus Fours—Campus (20½ min.) | Aug. 10 |
| 1502 | Hold the Baby—Whoopie | Aug. 17 |
| 1512 | Swell People—Manhattan (21½ min.) | Aug. 24 |
| 1542 | The Boss's Orders—Folly (20½ min.) | Aug. 31 |
| 1562 | Hearts and Hoofs—Rodeo (20½ min.) | Sept. 7 |

| | | |
|------|----------------------------------|----------|
| 1572 | Not Yet Titled—Melody | Sept. 14 |
| 1553 | Some Babies—Whoopie (20 min.) | Sept. 21 |
| 1503 | Give Me Action—Rainbow (18 min.) | Sept. 28 |

RKO—One Reel

(The Exhibition Values charged for the One-Reel's are: \$25,000 for NOVELTIES, the production numbers of which run from 0901 to 0906; and \$25,000 for CONNELLY'S, the numbers of which run from 0907 to 0913.)

| | | |
|------|--|----------|
| 0911 | The Magnate—Connelly (10½ min.) | March 30 |
| 0906 | Palooka Flying School—Novelty (7 min.) | April 27 |
| 0912 | The Guest—Connelly (11 min.) | May 25 |
| 0913 | Good Time Kenneth—Connelly | July 20 |

Beginning of 1930-31 season

| | | |
|------|------------------------------|------------------------|
| 1801 | In the Museum (Toby—Cartoon) | Aug. \$30,000 |
| 1901 | Humanette No. 1 (9½ min.) | Aug. rel. 30,000 |
| 1802 | The Fiddler (Toby—Cartoon) | Sept. 30,000 |
| 1902 | Humanette No. 2 (10 min.) | Sept. rel. 30,000 |

RKO—Two Reels

(The Exhibition Values of the two reel subjects are as follows: \$50,000 for each of the WHITWER'S, the numbers of which run from 0601 to 0613; \$40,000 for each of the McGUIRE'S, the numbers of which run from 0701 to 0713; and \$60,000 for each of the GRAMERCY'S, the numbers of which run from 0801 to 0813—including score.)

| | | |
|------|------------------------------|---------|
| 0812 | Who's Got the Body?—Gramercy | Aug. 3 |
| 0713 | Mickey's Winners—McGuire | Aug. 17 |

Beginning of 1930-31 season

| | | |
|------|------------------------------------|-----------------------|
| 1501 | The Golf Specialist (Headl.) | Aug. \$60,000 |
| 1611 | Men Without Skirts (Dane-Arthur) | Aug. 50,000 |
| 1631 | Pure and Simple (Fazenda No. 1) | Aug. rel. 50,000 |
| 1651 | Nick and Tony No. 1—Sept. rel. | 50,000 |
| 1502 | A Peep on the Deep (Headliner) | Sept. 50,000 |
| 1612 | Broken Wedding Bells (Dane-Arthur) | Sept. 50,000 |

Tiffany—One Reel

(The Exhibition Values of the Voice of Hollywood Series is \$50,000; those of the Colored Symphonies, \$60,000; those of the Musical Fantasies, \$40,000. This includes score.)

| | | |
|-----|--|----------|
| 501 | Chinese Flower Boat (Col. Sym.) (10½ m.) | May 19 |
| 502 | Parisian Nights (Col. Sym.) (10 m.) | June 25 |
| 168 | Voice of Hollywood No. 15 (9½ m.) | June 30 |
| 169 | Voice of Hollywood No. 16 (10 min.) | July 14 |
| 170 | Voice of Hollywood No. 17 | Aug. 4 |
| 171 | Voice of Hollywood No. 18 | Aug. 25 |
| 172 | Voice of Hollywood No. 19 | Sept. 1 |
| 173 | Voice of Hollywood No. 20 | Sept. 15 |

Beginning of 1930-31 season

| | | |
|-----|--|----------|
| 518 | Memories (Musical Fantasies) (10½ m.) | May 10 |
| 519 | William Tell (Mus. Fantasies) (10 m.) | June 30 |
| 521 | The Fire Worshipper (M. Fant.) (10 m.) | Aug. 15 |
| 520 | Way Down East (Mus. Fantasies) (10 m.) | Sept. 15 |

Tiffany—Two Reels Shorts

(The exhibition values of the Kentucky Jubilee Singers are \$60,000; those of the Chimpanzee Series, \$60,000. This includes score charge.)

Beginning of 1930-31 season

| | | |
|-----|---|----------|
| 512 | On a Plantation (K. Jub. Singers) (18 m.) | April 15 |
| 513 | Old Black Joe (K. J. Singers) (17 m.) | May 9 |
| 576 | The Blimp Mystery (Chimpanzee) (18 m.) | July 28 |
| 517 | Rode Home (K. J. Singers) | Sept. 15 |
| | Chimpanzee Comedy No. 2 | Sept. 15 |

United Artists—One Reel

Beginning of 1930-31 season

| | |
|--------------------|-------------------------|
| The Americans Come | Aug. 2 |
| Zampa | No release date set yet |

Universal—One Reel

| | | |
|-------|--|-----------------|
| A3992 | Anthony and Cleopatra—Reissue (10m.) | (reset) May 26 |
| A3994 | Columbus and Isabella—Reissue (10m.) | (reset) June 9 |
| A3996 | Benjamin Franklin—Reissue (7m.) | (reset) June 16 |
| A3993 | My Pal Paul—Oswald (reset) (7m.) | June 23 |
| A3998 | Should Poker Players Marry?—Reissue (11m.) | (reset) June 30 |
| A3991 | Hell's Heels—Oswald (6 min.) | July 2 |
| A3995 | Not So Quiet—Oswald (6½ min.) | July 7 |
| A4000 | Omar Khayam—Reissue (reset) (10 min.) | July 14 |
| A3997 | Spooks—Oswald (reset) (6½ min.) | July 21 |
| A3999 | Cold Feet—Oswald (reset) | Aug. 4 |
| A4001 | Henneked—Oswald | Aug. 11 |
| A4004 | Paul Revere—Reissue | Aug. 18 |
| A4003 | Snappy Salesmen—Oswald | Aug. 25 |

Beginning of 1930-31 season

| | | |
|-------|---------------------------------------|---------|
| B2239 | Strange As It Seems No. 1—Snappy Com. | Sept. 1 |
|-------|---------------------------------------|---------|

Universal—Two Reels

| | |
|---|---------|
| A5288 The Close Call—Reissue | Aug. 2 |
| A5289 Pony Express Kid—Bobbie Nelson | Aug. 9 |
| A5290 Seeing Red—Billy Sullivan—Reissue.... | Aug. 16 |
| A5291 The Lightning Rider—Ted Carson..... | Aug. 23 |
| A5292 Bashful Whirlwind—Reissue | Aug. 30 |

Beginning of 1930-31 season

| | |
|--|---------|
| A2604 Terry of The Times No. 4 (Eyes of Evil)— Adventure (19½ min.) | Sept. 1 |
| B2109 Leather Pushers No. 1 (Kid Roberts) Com.. | Sept. 3 |

Vitaphone—One Reel

(Warner Bros. has no national release dates for its shorts. The release dates given in this schedule are dates on which they were shown at the Warner Theatres, in New York City, and may be fairly taken as national release dates, unless these shorts have been released in your territory earlier. In such an event, you should, in figuring out their age, take the earlier release dates.)

| | |
|---|---------|
| 4123 The Body Slam (9½ m. P. 175) Strand..... | July 11 |
| 1011 Song Paintings (7 m. P. 168) Strand..... | July 11 |
| 989 Desert Thrills (8 m. P. 153) Strand | July 18 |
| 4160 Ginsberg of Newberg (9 m. P. 181) Strand.... | July 25 |
| 1009 Yamekraw (9½ m. P. 170) Strand..... | Aug. 1 |
| 4122 Road Knights (8 m. P. 175) Strand..... | Aug. 1 |

Vitaphone—Two Reels

| | |
|--|---------|
| 1019-20 The Song Plugger (15 m. P. 176) W. G. ... | July 10 |
| 3895-96 Evolution of the Dance (23 m. P. 155) S. ... | July 11 |
| 1015-16 Slick as Ever (16 m. P. 176) Strand..... | July 18 |
| 4099-100 Out For Game—Potters No. 6 (13 m. P. 175) Strand | July 25 |

Vitaphone Release Index

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|---|-----|
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|----------------------------|---------|
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| 290 & 291...Sat., Aug. 9 | |
| 292 & 293...Sat., Aug. 16 | |
| 294 & 295...Sat., Aug. 23 | |
| 296 & 297...Sat., Aug. 30 | |
| 298 & 299...Sat., Sept. 6 | |
| 300 & 301...Sat., Sept. 13 | |
| 302 & 303...Sat., Sept. 20 | |
| 304 & 305...Sat., Sept. 27 | |

Fox News (Sound)

| | |
|----------------------------|---------|
| 85 & 86 Sat..... | July 19 |
| 87 & 88 Sat..... | July 26 |
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| 91 & 92.....Sat., Aug. 9 | |
| 93 & 94.....Sat., Aug. 16 | |
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| 97 & 98.....Sat., Aug. 30 | |
| 99 & 100.....Sat., Sept. 6 | |
| 101 & 102...Sat., Sept. 13 | |
| 103 & 104...Sat., Sept. 20 | |
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(Discontinued; last one issued was No. 50 on June 21.)

Kinograms (Silent)

| | |
|----------------------|----------|
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| 5619 Saturday | July 5 |
| 5620 Wednesday | July 9 |
| 5621 Saturday | July 12 |
| 5622 Wednesday | July 16 |
| 5623 Saturday | July 19 |
| 5624 Wednesday | July 23 |
| 5625 Saturday | July 26 |
| 5626 Wednesday | July 30 |
| 5627 Saturday | Aug. 2 |
| 5628 Wednesday | Aug. 6 |
| 5629 Saturday | Aug. 9 |
| 5630 Wednesday | Aug. 13 |
| 5631 Saturday | Aug. 16 |
| 5632 Wednesday | Aug. 20 |
| 5633 Saturday | Aug. 23 |
| 5634 Wednesday | Aug. 27 |
| 5635 Saturday | Aug. 30 |
| 5636 Wednesday | Sept. 3 |
| 5637 Saturday | Sept. 6 |
| 5638 Wednesday | Sept. 10 |
| 5639 Saturday | Sept. 13 |
| 5640 Wednesday | Sept. 17 |
| 5641 Saturday | Sept. 20 |
| 5642 Wednesday | Sept. 24 |
| 5643 Saturday | Sept. 27 |

MGM—Internat'l (Silent)

(Discontinued; last one issued was No. 79 on May 10.)

Paramount News (Sound)

| | |
|---------------------|---------|
| 97 Saturday | July 5 |
| 98 Wednesday | July 9 |
| 99 Saturday | July 12 |
| 100 Wednesday | July 16 |
| 101 Saturday | July 19 |
| 102 Wednesday | July 23 |
| 103 Saturday | July 26 |
| 104 Wednesday | July 30 |

Beginning of 1930-31 season

| | |
|--------------------|----------|
| 1 Saturday | Aug. 2 |
| 2 Wednesday | Aug. 6 |
| 3 Saturday | Aug. 9 |
| 4 Wednesday | Aug. 13 |
| 5 Saturday | Aug. 16 |
| 6 Wednesday | Aug. 20 |
| 7 Saturday | Aug. 23 |
| 8 Wednesday | Aug. 27 |
| 9 Saturday | Aug. 30 |
| 10 Wednesday | Sept. 3 |
| 11 Saturday | Sept. 6 |
| 12 Wednesday | Sept. 10 |
| 13 Saturday | Sept. 13 |
| 14 Wednesday | Sept. 17 |
| 15 Saturday | Sept. 20 |
| 16 Wednesday | Sept. 24 |
| 17 Saturday | Sept. 27 |

Paramount News (Silent)

| | |
|-----------------------|---------|
| 95 Saturday | June 28 |
| (Silent discontinued) | |

Pathe News (Sound)

| | |
|-----------------------|----------|
| (Silent discontinued) | |
| 56 Wednesday | July 2 |
| 57 Saturday | July 5 |
| 58 Wednesday | July 9 |
| 59 Saturday | July 12 |
| 60 Wednesday | July 16 |
| 61 Saturday | July 19 |
| 62 Wednesday | July 23 |
| 63 Saturday | July 26 |
| 64 Wednesday | July 30 |
| 65 Saturday | Aug. 2 |
| 66 Wednesday | Aug. 6 |
| 67 Saturday | Aug. 9 |
| 68 Wednesday | Aug. 13 |
| 69 Saturday | Aug. 16 |
| 70 Wednesday | Aug. 20 |
| 71 Saturday | Aug. 23 |
| 72 Wednesday | Aug. 27 |
| 73 Saturday | Aug. 30 |
| 74 Wednesday | Sept. 3 |
| 75 Saturday | Sept. 6 |
| 76 Wednesday | Sept. 10 |
| 77 Saturday | Sept. 13 |
| 78 Wednesday | Sept. 17 |
| 79 Saturday | Sept. 20 |
| 80 Wednesday | Sept. 24 |
| 81 Saturday | Sept. 27 |

Fox News (Silent)

(Discontinued; last one issued was No. 64 on May 3.)

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Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XII

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No. 33

SHOULD A PRINCIPLE BE COMPROMISED?

My friend, Jay Emanuel, Editor and, with Charles H. Goodwin, publisher of "The Exhibitor," of Philadelphia, writes the following in the August 1 issue under "Protection":

"There are a few exhibitors so unfortunately constituted that they can find no good in any suggestions emanating from any other source than their own mentalities. They regard as a distinct work of the devil any proposition made by the producers no matter how good it might be to their own advantage to co-operate.

"Facts of the matter are that producers realize excessive protection has been granted to some of the large film buyers. They realize also that this protection does not work to their advantage any more than it does to that of the exhibitor in general. And, since their interests are mutual, they seek to get together with the exhibitors on a matter of equitable adjustment.

"They do not seek to further the interests of their chains, but rather to curb the power of the chains to hold back the product from the subsequent runs. In this the non-chain exhibitor benefits equally with the producer, if indeed he is not the greater gainer. Merely because the proposition comes from the Hays organization is no reason why this object should be defeated. . . ."

* * *

In chiding the exhibitors for not having faith in the offers made to them by the producers to adjust the protection question through a zoning rearrangement, Mr. Emanuel was, I am sure, inspired by sincere motives. Unfortunately, he has missed the independent exhibitors' feelings, and has taken for granted that the producer-distributors and the producer-distributor-exhibitors of today are no longer the greedy, grasping, ravenous men of the pre-Thacher period, but angels, with two sets of wings, instead of only one, and that all their interest is now centered in the hard-pressed, badly-abused, small exhibitor, whom they are bent upon saving, but who, as they see with grieving hearts, is unwilling to be saved.

Mr. Emanuel says that the theatre owning producer-distributors, in asking the independent exhibitors to work together with them to readjust the zoning situation, are seeking, not to further their own interests, but to curb the power of their chains. According to this theory, Mr. Adolph Zukor is seeking to curb Sam Katz, so that it may be impossible for him to hold back his film and the film of others an unreasonable length of time, to the injury of the interests of the small exhibitors.

We know, of course, that this is not the motive that has prompted the producers to offer a readjustment of the booking zones: Judge Thacher's decision against the arbitration boards left the Hays organization suspended in the air. As the chief excuse for its existence was to supervise and enforce arbitration, Mr. Hays and his lieutenants had to think fast to find something that would justify the two million dollars their organization spends every year in fat salaries and other expenses. And the zoning rearrangement was the straw that floated their way.

There is no question in my mind that Will H. Hays realizes fully that protection, as is now practiced by the producer chains, is illegal, and that he has made an effort to convince the producers that they had better change tactics before they have another Thacher decision. And the producers, with the terror that was thrown into their hearts as a result of the Government action on the Coast still fresh in their memory, felt inclined to listen to him. (It is well known to every one of you, I believe, that the Government indicted Harold Franklin and others because of their attempt to regulate the prices the exhibitors should charge to the public. The case is about to be tried, and the possible consequences sicken them.)

It is manifest that the object of Mr. Hays, in bringing exhibitors and producer-exhibitors together to readjust zoning and protection, was to give such an agreement the appearance of legality; he could tell the government that it was put into force by an understanding between the parties affected. But in so doing he used the same old politicians who employed the same old tactics in an attempt to influence the acts of the exhibitors.

Thus you see that it was not good-heartedness that prompted the Hays organization to invite the independent exhibitors to zoning rearrangement conferences.

It is natural that the independent exhibitors should look with suspicion upon any offer made to them by the Hays crowd. They have sufficient reason so to feel. When Will H. Hays came into this industry, he told the exhibitors that he was inspired by sincere motives and by good will towards all. He assured them that his one aim was to create a better feeling between producer-distributors and independent exhibitors. At every convention of exhibitors, he would send a message of good will, either by mail or by a special messenger, asking them to go to him if they should be in trouble with the producers. But what did he actually do? His first business was to disrupt the exhibitors' organization by influencing its leaders. I am sure you have not yet forgotten the "I am willing to ride along with you Mr. Hays!" leaders. He then installed the system of arbitration, which Judge Thacher condemned as violating the Sherman Act. During the operation of the arbitration system, Mr. Hays was told repeatedly that the use of arbitration as a collection agency and of the Film Boards of Trade as blackjacks was illegal—I myself was present on one occasion when he was told this. But he took the protests of exhibitors lightly; he would not do anything to bring matters within the bounds of the law. At the Trade Practice Conference, he used political tactics to adulterate the sentiment of the exhibitors. Why should the exhibitors, then, believe in his professions of sincerity now, or at any time in the future, for that matter?

In fighting against protection as the producers intend it to be applied, the independent exhibitors are fighting for a principle. They feel that the system is illegal, and to accept the Hays offer for its settlement, no matter what such settlement might be, would be equal to compromising a principle. They want the question determined, not by the producers and the exhibitors, but the courts. If the courts should declare the system legal, they will bow to the will of the law; if they should declare it illegal, they want it banished altogether. Another reason for their refusing to take part in such conferences is the fact that, if the system is illegal, they would run afoul of the law by becoming parties to fixing prices and to imposing other conditions upon the American public.

AGAIN ABOUT THE VALIDITY OF THE OLD CONTRACTS

Last week I told you that there has not been a case in this industry where an exhibitor was sued by a distributor for not playing out his contract and secured a jury verdict against the exhibitor. I told you that I did not know of such cases in other territories, but that I would write to find out. A letter from Fred Herrington, Secretary of M. P. T. O. of Western Pennsylvania, informs me that there has not been such a case in that zone either. He stated that there are several pending in the courts, but none has been tried. A letter from the Philadelphia Zone stated the same thing. And I am sure that there has not been such a case in Minneapolis, because I have read in "Amusements" that the exhibitors of that zone are watching with interest the suit that was brought by First National against an exhibitor.

"Queen High"

(Paramount, Aug. 23; running time, 87 min.)

An entertaining comedy. Charles Ruggles and Frank Morgan, as the two bickering partners, provide most of the hilarity. There are some extremely funny scenes, as for instance when the partners, who had decided that they could not get along together, follow the suggestion of their lawyer and play a game of poker, the winner to run the business for a year and the loser to become his butler for that length of time. The suspense and painful expressions on their faces and the remarks they pass during the game are very amusing. There is also a charming love affair between the hero and heroine:—

Two partners are engaged in the business of manufacturing ladies' garters. The niece (heroine) of one and the nephew (hero) of the other are employed there and are very much attracted to each other. The partners however, constantly argue with each other and decide that they must part. Consequently, their lawyer suggests that they play a game of poker, the winner to run the business, the loser to act as his butler for one year. The one who eventually wins, wishing to take full advantage of his position, discharges his partner's nephew (the hero) and demands that his partner stick to his bargain and become his butler, which he does. The winner makes his partner's life miserable by ordering him around and forcing him to do the most menial things in the house. The heroine, feeling sorry for the loser's plight and wishing to see his nephew (the hero) again, suggests that he pretend he is in love with his partner's wife, because she felt sure that in this way he would make his partner jealous to such an extent that he would be glad to release him from the agreement. This he does so successfully that the winner decides he must release his partner and break the agreement. They both learn, however, the the contract was illegal because it was based on a game of chance. They gladly become partners again and the hero and heroine are reconciled.

The plot was taken from the play of the same name by Lawrence Schwab, George DeSylva and Lewis Gensler. It was directed by Fred Newmeyer. Others in the cast are Ginger Rogers, Stanley Smith, Helen Carrington, Theresa Maxwell, Nina Olivette and others. The talk is very clear.

"Wings of Adventure"—with Armida

(Tiffany, released June 30; time, 52 min.)

If this picture were to be treated seriously, one would say that it is an offense to intelligence, for many things are done that are contrary to the laws of logic and of common sense. One of the acts that would have a serious consequence if it should happen in life is where U. S. machine gun men are shown setting up a barrage in Mexican territory from the American side of the border to prevent Mexican revolutionists from capturing the hero, an American, and the heroine, a Mexican girl, trying to escape into the United States.—The leader of the revolutionists, elected President of Mexico by them, wants the heroine to become his wife, even though she did not want him for a husband, and was trying to capture her and the hero. Even if it would not offend logic, it may offend Mexican sensibilities and may put exhibitors whose theatres are in towns near the border in an embarrassing posi-

tion. There are several laughs in the picture, and those that want action in a picture may find enough of it in the situations where the revolutionists are shown chasing the fleeing hero and the heroine, and later where the United States troops are seen rushing to their rescue. Some of the comedy is contributed by Clyde Cook.

The story deals with the hero, an aviator, who, while flying with his mechanic over Mexican territory, is compelled to land when the engine stalls. But revolutionists surround them and make them prisoners. They induct them into their ranks and when they reach a town and compel the inhabitants to contribute to their cause, they appoint the hero and his mechanic to gather the plunder. The hero meets the heroine, whom the provisional President of Mexico, head of the revolutionary forces, wanted as his wife, but who did not want him, and they fall in love at first sight. The hero escapes and succeeds in taking along the heroine. They are about to be captured before reaching the American side when American troops open fire on the revolutionists and put an end to their pursuit. The hero presents the heroine to the troopers as his future wife.

Harry Frazer wrote the story, Richard Thorpe directed it. Armida is the heroine, Rex Lease the hero, Fred Malatesta the villain. The sound is fairly good. (Silent values, fairly good.)

"Recaptured Love"—with Belle Bennett

(Warn. Bros., rel. date July 5; runn. time, 64 min.)

Very poor! It is tiresome. It deals with a married man's becoming infatuated with a dancer and with obtaining a divorce from his wife and marrying the dancer. One of the situations is very offensive; it shows the hero finding another man on one of the twin beds in his and his wife's room. He is shown smelling the pillow where the other man had slept, and then smelling the pillow his wife had slept on, to see if the perfume in both was the same. Only a dirty mind would have inserted a scene such as this in a picture that is intended also for children, for a child will not have to be very old to know what the meaning of the hero's act was. There is nothing in the picture that would commend it as an evening's entertainment. The characters do not do anything that would arouse one's interest in their acts.

The substance of the story is that the heroine, when her husband divorced her, proceeds to recapture his love. She succeeds, for the hero, a middle-aged man, after marrying the young actress, finds that his new life did not agree with him. She wanted parties every night and he wanted rest. He solves the problem by asking his former wife to remarry him after he would obtain a divorce, for by this time he found out that he was still in love with her, and that the interest he had felt in the second wife was merely infatuation.

Charles Kenyon wrote the story, and John Adolph directed it. Belle Bennett is the heroine, John Halliday the hero, Junior Durkin their son, Dorothy Burgess the second wife. George Bickel, Richard Tucker and others are in the cast. The sound is very clear; it seemed as if the film version were shown.

Note: In the booking books Warner Bros. sent to the exhibitors last year, Dolores Costello was given as the star; but since Miss Costello does not appear in the finished product, it is a star substitution and you are not obligated to accept it.

"Pardon My Gun"*(Pathe, June 4; running time, 64 min.)*

With the exception of about a reel in the first half showing dancing and singing, where the action slows up considerably and makes one wish that it were lifted bodily out of the picture, "Pardon My Gun" is a highly enjoyable picture, for there are many elements that contribute to making a picture popular. To begin with, the action is fast. Then there are some exciting rodeo scenes, where trick riding, of sensational nature, gives unbounded pleasure to the lovers of clean and wholesome pictures. Then there are some melodramatic thrills, such as the rescue of the hero from the villain's men, who, on orders of the villain, had abducted and held him prisoner so that he might be unable to run the horse race and thus give the villain an opportunity to win the heavy bet he had made with the heroine's father. The sight of the heroine's sister, in company with her two brothers, rushing to the place where the hero had been held captive, and after the rescue the hero's riding to the race course, reaching there in time to take part in the race and win it, should thrill most of those who will see it.

The story unfolds in a ranch and shows the hero going to town to purchase his engagement ring to the heroine. On his way back he is captured by the villain's men and held a prisoner, the villain thus hoping to win the horse race and the heavy stakes he had bet with the heroine's father. The heroine's sister overhears the villain's men reporting to the villain that his orders had been carried out, and that the hero was held in a certain shack and, asking her two young brothers to help her, rides with them to the shack. They rope the guard and liberate the hero, who rides fast and reaches the field in time to take part in the race and win it. The heroine's sister brings back the ring which the hero had purchased, but which the villain's man had taken away from him. The hero puts it on the heroine's finger, to the joy of the heroine's father, sister, and brothers.

The plot has been founded on a story by Betty Scott. Robert De Lacy directed it. George Durea is the hero, Sally Star the heroine, Harry Woods the villain. Lee Moran, Mona Ray, Robert Edeson, Hank McFarlane and Tom McFarlane are in the cast. Not all the singing is tiresome; some of it is very good, its effect being enhanced by the fact that it has been recorded very well. Young Tom McFarlane does some yodeling successfully and pleasingly.

Note: In the Pathe Press Sheet, the two McFarlane brothers, Hank and Tom, are hardly mentioned, even though they "steal" the picture. In the rodeo, they display horsemanship of the highest order. They are shown riding ponies and while on horseback they act as if they were eels. Holding on the saddle, they perform gymnastics that are difficult even for grown up persons. They perform singly and doubly—the two young men on one horse. Small town exhibitors would profit greatly if they were to feature the youngsters, laying great emphasis on their marvelous horsemanship.

It is manifest that the shortness of the feature is what had induced Pathe to pad the picture with the tiresome musical scenes, for the running time is only 64 minutes. But it would have been much better if its running time were made 54 minutes and the picture kept free from padding, rather than

make it 64 minutes by padding it. Exhibitors who are to run the film version should request the exchange to cut some of the "musicale" out; picture-goers get enough music out of the shorts to have their "fill" without getting it also in Western melodramas.

"Rain or Shine"*(Columbia, Aug. 15; running time, 86 min.)*

Whenever Joe Cook and his two helpers, Tom Howard and David Chasen, appear there is uncontrollable laughter, not only because of their misfit outfits, but because of the silly things they say, and the even funnier things they do. Mr. Cook, besides being funny, is a marvelous performer; he gives a one man circus performance by juggling clubs, wire-walking, and doing acrobatic stunts when the rest of the circus walks out on him because they had not been paid back salaries. There are some hilarious scenes, as for instance, when Joe Cook, talking altogether nonsense, induces a man, to whom the circus owes money, to become a partner in the failing circus. This man not only pays the bill himself, but becomes a partner by investing money in it, thinking he had made a good bargain. There is also a free-for-all fight (instigated by the villain) between the performers and the audience, which ends in the breaking up and burning of the entire circus property. The scenes of the fire, with the heroine hanging by her foot in mid-air in the big tent, hoisted there by dissatisfied customers, by way of a prank, are extremely suspensive:—

The hero, manager of the heroine's circus and in love with her (of which he does not tell her) is faced with a serious problem because of lack of funds to pay the help their salary. The villain, ringmaster of the circus, and the lion tamer, plan to force the heroine to sell them a controlling interest in the business for the price of the back salaries. The heroine is in love with one of the boys of the circus, who comes from a fine and wealthy family. His parents give a dinner for her the evening they arrive in his home town at which she invites the hero and some of his friends. The hero thinks that they are just on exhibition and behaves in a manner to disgust the young fiance's parents and the other people at the dinner. The heroine, thinking that he did this purposely to belittle her, is enraged; she discharges him, and turns the managership over to the villain. The show is about to start when the Sheriff attaches the receipts because of an unpaid bill and the other performers, egged on by the villain, refuse to go on unless their back salaries are paid. The hero and the heroine's sweetheart arrive just in time to prevent the heroine from signing away her right to the circus to the villain and put on a performance themselves. The villain, enraged, tells the people that they are being fooled. They demand their money back and on not getting it wreck the place, almost killing the heroine, who is saved by the hero. He orders her sweetheart to take her away from the circus grounds and remains there with his "partner."

The plot was based on the stage play of the same name by James Gleason and Maurice Marks. It was directed by Frank Capra. Others in the cast are Louise Fazenda, Joan Peers, William Collier, Jr., Alan Roscoe and others. The talk is very clear. (Silent values, excellent.)

A SENSIBLE ATTITUDE ON THE ZONING AND PROTECTION QUESTIONS

The independent exhibitors of Chicago have discontinued their negotiations for a rearrangement of zoning and for making protection standard; they refused to accept the terms of the producers.

Dallas, too, is another organization to go on record against the producer-made zoning and protection terms. According to A. H. Cole, President of Allied Theatre Owners of Texas, The Dallas Film Board of Trade called a meeting for Monday, July 28. The call was made after Publix Theatres demanded a protection ranging from thirty to fifty miles in radius. The exhibitors organization, however, at a meeting called for the purpose of discussing its attitude towards the proposals, refused to take any part in the negotiations on the ground that in the State of Texas, an agreement on admission prices is, according to legal opinion, a violation of the Texas Anti Trust Law.

The organization issued the following statement on the subject:

"The Delegates from the Allied Theatre Owners of Texas elected to confer with other Exhibitor representatives and a Committee from the Dallas Film Board of Trade regarding a plan of zoning and protection for this State proposed by the Committee from the Film Board of Trade, have received such proposed plan and submitted the same in essence to the convention of Allied Theatre Owners of Texas in specially called session at Dallas, July 28th. The essence of the plan was laid before the convention in the presence of Mr. Joe Luckett, a member of the Film Board of Trade Committee, who stated that the general outline of the proposed plan was correctly reported.

"Basically, the plan is divided in two general heads, both to apply to cities of 40,000 population or over (some 15 or 16 in number):

"(a) Revision and standardization of zoning and protection now existing within the corporate limits of the above mentioned cities, such revision to take into consideration and be largely based on admissions charged.

"(b) 'Extra Territorial' protection, in the form of prior dating privileges granted to first run theatres in these same cities, covering against theatres in all towns within the radius of 25 miles.

"The convention, after considerable open discussion, voted unanimously to reject the entire plan, and to refuse to become a party to any such agreement. The reasons expressed for such action were as follows:

"*Proposal (a)* We feel that the basis of this plan would have the effect to control admission prices and to force a theatre to raise prices or to obtain pictures so old that box office value would be negligible. Such action we feel would constitute a direct violation of the Anti-Trust laws of our State; and if the truth became known generally, it would certainly bring grave criticism upon the entire industry, for it deprives the public the cheap amusement to which they have become accustomed over a period of years.

"*Proposal (b)* This we oppose even more strenuously, although the immediate practical effect might be small. Comparatively few would be affected (probably 20 or 25) and possibly even these would not be seriously damaged. However, we would object to this just as strenuously if the radius were ten miles and not a single member of ours affected at all.

"Our opposition to this step is basic in principle. Neither Dallas nor any other city is entitled per se to picture patronage from surrounding towns, which are separate economic entities. Part of that patronage come to the big city anyway; but certainly that condition should not be aggravated by artificial barriers of protection. It is an injustice to the Exhibitors and an injustice to public. The entire industry has been built up on the basis of simultaneous showing of pictures on 'Main Street' and 'Broadway,' and the Exhibitor has invested his money with the understanding that his was a 'first-run' theatre. To put him back arbitrarily into second-run position, with no real reason or excuse for such action, would be indefensible.

"In our opinion it would be the height of folly for any Exhibitor to agree to this step. Twenty-five miles and prior dating privilege today would undoubtedly become fifty and sixty-day protection tomorrow. The avarice of human nature, and more especially the inhuman rapacity of corporations, would ensure a cancerous growth of this practice, which would be banned eventually to kill the small exhibitor.

"It is pitiful and to an outsider probably a humorous

picture that we have before us: the million dollar Palace Theatre at Dallas, with its uniformed ushers, stage presentations, etc., cringing and asking for 'protection' against little 'movies' at Garland, Mesquite, Forney, Grand Prairie, Arlington, and what-have-you. David and Goliath had nothing on this pitiful spectacle, and our hats are off to the Exhibitors in these communities who surely must have the people of Dallas flocking to their towns to see big features while they are new."

Just before sending this article to the compositor, I received word from Fred Herrington, of the Pittsburgh zone exhibitor organization, informing me that at the advice of its counsel, Oliver K. Eaton, the organization refused to take part in the conference called by the Film Board of Trade for a zoning and protection rearrangement, because Mr. Oliver believes that such an act is contrary to the Federal laws as well as to the laws of the State of Pennsylvania.

IS THE WARNER FRANCHISE CANCELLABLE?

Because of the loss exhibitors who use Warner pictures sustained last year on account of the fact that these pictures turned out to be of a very poor quality, and of the possibility of more losses this year, many exhibitors are asking my opinion whether they can or cannot cancel the franchise.

I have shown a copy of the franchise to a good lawyer and asked him to give me his opinion on it. He informed me that there is nothing in the language that can give a franchise holder an excuse to cancel his franchise.

Thinking the matter over, I agree with this lawyer, or any other, that an exhibitor would have a very slim chance to cancel his franchise if Warner Bros. had lived up to its terms; but such is not the case with the old form franchise, for they have violated the road show clause ruthlessly. For instance, this clause specifies that a road show motion picture is any picture that was shown in the main theatrical district of New York, Chicago, and of one other key centre, at advanced admission prices, on a basis of two shows a day, for not less than four consecutive weeks.

"Honky Tonk," "Say it with Songs," "Disraeli," "Show of Shows," "General Crack," "The Green Goddess," "Hold Everything," "Song of the West," "The Man From Blankley's," and "Mammy" were roadshown in New York City, well enough, but not in Chicago, where they were shown in "grind" houses and therefore are not road-show pictures in accordance with the provisions of such franchises.

If you are one of such franchise holders and received these pictures, or even part of them, as road shows, and showed them to your public as road shows, it is my belief that you can sue Warner Bros. for damages, for the recovery of part of the monies they collected from you, and for the cancellation of the franchise, on the ground of bad faith.

The same question was asked of me of the First National franchise—the new form. But as I have not a copy in my possession, I cannot answer it. If any one of you has a copy, I wish you would send it to me so that I may know what the language of this franchise is.

BE CAREFUL WHAT YOU PAY FOR PICTURES!

It should not be necessary for this paper or for any other to caution you as to what prices you should pay for the new season's product, for you are only too well acquainted with the prevailing business conditions, which have been made worse by the draught. But often exhibitors forget themselves and allow a good talker to make him believe that they would bring the millenium if they would only book his pictures, coming to grief afterwards, and I desire to remind them that the best pictures that have ever been produced cannot earn profits when the majority of the picture-goers do not know where the next meal is coming from.

It is not a case where business is poor; there is destitute, for millions of idle workers cannot get a job even though they may be willing to undertake any kind of work.

Do not let the salesmen make you believe that next fall or winter business will be normal again, for the best forecasters do not see any improvement before the fall of 1931.

Use good judgement now and avoid regrets afterward.

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SATURDAY, AUGUST 23, 1930

No. 34

Paramount at Battle with the Warners

I have received the following letter from Philadelphia; it should interest every exhibitor:

"Dear Pete:

"I don't know whether you are in touch with the situation locally but there is a major battle going on between Paramount and Warner Bros., the outcome of which may be serious for the brothers.

"Paramount has rejected the Warner terms for Paramount product for the coming season and is threatening to sell away from Warner theatres wherever there is independent competition. No one here took this threat seriously until it was learned that the split was serious. Since then, several independent spots have been sold and a number of others are supposed that will be signed up in the next few days. If this should happen, it will precipitate probably the most severe clash between two major companies in the history of the industry.

"The story goes that Warner Bros. are willing to sign up for Paramount pictures for the Warner Theatres on terms dictated by Paramount provided Paramount books Warner product also in its key-city theatres. This Paramount has refused to do contending that the Warner pictures, with a few exceptions, are not good enough for such Paramount theatres. This bitter pill Warner Bros. has so far refused to swallow.

"Paramount is standing pat even though a loss of about \$2,000,000 is involved if its product should be kept out of the Warner Theatres, and has started selling independents, competitors to Warner theatres. It is a poker game for big stakes, from which the independent exhibitors will be the beneficiaries.

"Local opinion is doubtful if Warner Bros. can go through such a fight, particularly since their film is not selling so fast this year on account of the poor quality of their product last year, and the box offices of their theatres are sick when they play Warner pictures. Their only hope apparently is for them to produce another 'Gold Diggers,' or to be taken over by some other company, like Paramount-Publix.

"Confidentially, the Warners are trying to unload a number of their theatres to independent exhibitors. The houses they have are so many that often they overlap each other. This applies to large as well as to small theatres of theirs.

"You have already learned by this time, I am sure, that the story I sent you several weeks ago to the effect that Fox was offering their product to Warner Bros. has materialized, despite Jimmy Grainger's assurances to you that he was going to offer the independent exhibitors a 'crack' at their product. With Paramount product bought by them, the independent exhibitors feel that they will not need Fox pictures now. This will be somewhat hard on Fox inasmuch as the Warner-Fox deal permits Warners to pick only twenty-six pictures and leave the others.

"The independent exhibitors here are very optimistic about the future. This optimism is reflected in their acquiring new theatres, opening houses that lay closed for years, and spending large sums of money improving their own houses. I understand that this feeling is nation-wide."

* * *

The statement of my friend to the effect that Paramount is selling independent exhibitors, competitors of Warner Bros., is true, as I have been able to learn. The way I have obtained the story is that Spyro Skouras worked hard with Sidney Kent to agree on prices and terms, but that, when the agreement was made out and was ready to be signed by both companies, Sam Morris stepped in and told Spyro that unless Paramount agreed to book Warner pictures Warner Bros. would refuse to sign the Paramount

contract. And Sidney Kent refused to agree to any such thing, for the reason that, if the industry got down to swapping pictures without a consideration for quality, he believes that, those on the Coast would grow careless and the quality of the product would suffer, for there would then be no incentive for making good pictures; they would feel that the pictures would have a ready market, no matter whether they were good or bad.

In regards to my friend's reference to Fox, let me say that several weeks ago I received a letter from him informing me that Fox was negotiating to sell their product to Warner Bros. This the exhibitors of that zone would consider, he said, one of the worst acts of ingratitude the industry has ever known, for the following reason: Several years ago Fox put up a theatre in Philadelphia. The Stanley interests became furious at what they considered as an unwarranted invasion of their territory and started fighting him. One of the means they used was to shut out all Fox product from their theatres. Fox, then, had to turn for support to the independent theatre owners, who, according to my friend's statement, supported him loyally through these years. They felt, therefore, that the Fox organization owed them an obligation at least to give them a chance to bid for its product before offering it to any one else.

When I received my friend's letter, I called up Jimmy Grainger on the telephone and informed him of the exhibitor feeling in that zone. Grainger assured me that to his knowledge there had been no negotiations between him or any one connected with his organization with Warners, but that he would not say that he would not start such negotiations, for he felt that his company needed money and he had to sell the pictures to him who would pay the biggest price. This conversation took place immediately after William Fox had been ousted from control.

I relayed Grainger's statement to the Philadelphia exhibitors through my friend and I received a reply to the effect that there had been negotiations between Fox and Warner Bros. for the sale of the Fox product, Jimmy Grainger's assurances to the contrary notwithstanding.

FIRST NATIONAL ROAD SHOW PICTURES

The Road Show clause of the First National franchise for talking pictures is the same as that in the Warner franchise; it reads as follows:

"(a) Road Show Motion Picture Productions are any motion pictures released by the Distributor which shall be exhibited in the main theatrical district of New York, Chicago and one other key point on a pre-release basis, that is to say, on the basis whereby only two shows a day are regularly given, at advanced admission prices and such exhibition in the main theatrical district of New York City shall be for not less than four consecutive weeks."

"Sally," "Paris," "Son of the Gods," "Song of the Flame," "No, No Nanette," and "Bride of the Regiment" were so shown in New York City; but in Chicago they were shown in grind houses. For this reason, they are not road show pictures in accordance with the Road Show provision, and you are not obligated to accept them as such.

"Footlights and Fools" was not shown as a road show in New York City.

If you have already shown them as Road Show pictures, having been made to think by the exchange they were such, you have cause for damages. You may also sue the exchange for the cancellation of the franchise on the ground of bad faith.

"One Embarassing Night"

(M-G-M, June 21; running time, 90 min.)

Occasionally the characters find themselves in some situations that are mirth provoking, but for the most part the picture is dull. Also at times, because of the all English cast, who speak with a decided English accent, the talk is not intelligible. The story becomes involved and one tires of seeing a pajama-clad girl rushing through the house in order to avoid people, but meeting and shocking them, nevertheless:—

The heroine is put out of her home by her step-father late at night and as she is clad only in pajamas, she seeks shelter at the first house she comes to. This particular house was to be occupied by a newly married couple, the husband arriving there first and his wife in a few days. After hearing the girl's plea to permit her to stay there until morning, the occupant of the house decides to let her do so. He receives an unexpected visit from his sister-in-law, a prying gossip, her husband and the hero (his cousin). While there the hero discovers the heroine and they are immediately attracted to each other. The visitors finally leave the house, but the hero, very much interested, returns the next morning for an explanation from his cousin. Upon receiving the explanation, he decides to help the heroine in every way possible. The housemaid, however, discovers the young girl there and immediately rushes to the sister-in-law of the occupant of the house, who in turn telephones her sister to come right home because of her husband's "indiscretions." The wife arrives but everything is finally adjusted and explained, and the hero and heroine leave together.

The plot has been taken from the stage play "Rookery Nook" by Ben Travers. It was directed by Tom Walls, who also acts the part of the hero. He is assisted by Ralph Lynn, Winifred Shotter, Mary Brough, Robertson Hare, Ethel Coleridge and others.

Note: It is a substitution. See analysis in the August 2 issue. I may add that it was brought into this country, I believe, under the title, "Rookery Nook." The picture has just been shown in this city, at Loew's New York, a third rate house.

"Dancing Sweeties"

(Warner Bros., July 19; running time, 60 min.)

Only a fair program picture. The story is weak and there is nothing unusual in the way of photography or of acting. There is one scene that is particularly unpleasant; it is where the hero and the heroine, having married after a few hours acquaintance, go to the hero's home to break the news to his parents. The way in which his father greets them and the hatred the hero and his father show for each other is most distasteful. In short, it is an ordinary story, dealing with ordinary people, in a very ordinary way:—

The hero and heroine meet in a dance hall and win a cup in a waltz contest. A couple were to have been married there that evening, but at the last minute they decided not to go through with it and the hero and heroine take their place. For this publicity they are given a home completely furnished. They are happy for a few weeks, but the hero begins to tire of home life and is restless to be back in the old life again as it meant more to him to win dance cups than to do anything else. The heroine has more of a domestic nature, but as she wants to be happy goes back with him to the dance hall. She cannot dance the intricate steps that are being done and the hero decides to dance with his old partner of the dance hall days. The heroine, infuriated, leaves for home; the hero follows her, and they patch up their quarrel. The heroine later discovers that the hero had been lying to her and that he had gone to the dance hall again without her. They quarrel and part. After a time they meet in the dance hall again, and become most unhappy when they see each other. They both leave the place and each one, without the knowledge of the other, goes back to the old apartment they used to live in. They discover each other there and the hero begs to be forgiven and tells the heroine he has tired of the old life. They become reconciled.

The plot has been taken from the story by Harry Fried. It was directed by Ray Enright. In the cast are Grant Withers (hero,) Sue Carol (heroine,) Eddie Phillips, Tully Marshall, Edna Murphy, Sid Silvers and others. The talk is clear.

"Way Out West"—with William Haines

(M-G-M, Aug. 2; running time, 70 min.)

One cannot say that too much thinking was done in the conceiving of the story, but the picture entertains just the same, as one could judge by the fact that the audiences continue laughing, at times roaring, at the Capitol, in this city, where it is shown. The action is fast enough to hold the attention of the spectators, while the jokes do their work on them.

The story deals with a hero whom some cowboys take to their ranch to work out the money he had cheated them of with his crooked roulette wheel at the side-show in a circus, where he was a spieler. At the ranch he is mistreated by every one. The heroine, who with her brother owned the ranch, falls in love with him. She makes an effort to instill courage into him, even to the extent of telling him that he is yellow. One day the cowboys are absent and the hero decides to leave the ranch. The heroine is so heart-broken that she lies down on the ground to cry. A rattlesnake bites her and the hero, hearing her scream, returns, puts her in the automobile, and rushes her to the Indian reservation nearby, where the medicine man treats her. In the meantime, the brother is told by the servant girl that the hero had run away with his sister. He goes after him. In returning to the ranch with the heroine, the hero loses his way in the sandstorm that had arisen suddenly. While the hero is trying to find the road, the brother comes upon the machine and, finding his sister alone and in agony, takes her back to the ranch on his horse. The cowboys search for the hero and locate him in the Indian dwelling. They chase and shoot him. But the brother, who had learned from his sister how brave the hero had been, rushes back and saves him from harm. He consents to his marrying his sister.

The story is by Byron Morgan and Alfred Black; it was directed by Fred Niblo. Leila Hyams is the heroine. Polly Moran, Cliff Edwards, Francis X. Bushman, Jr., Buddy Roosevelt and others are in the cast. The talk is clear. (Silent values, good.)

"Moby Dick"—with John Barrymore

(Warner Bros., Aug. 30; running time, 76 min.)

Gruesome at times, fantastic at others, yet in all this is excellent entertainment. It is thrilling in its sea episodes, especially during a terrific storm, gorgeous in photography, with a charming love interest. Barrymore, as the reckless, half-crazed whaler, Ahab, appears in one of his best roles. One of the most gruesome parts is where Ahab's leg is bitten off by the whale and, in order to prevent poisoning from setting in, a red hot iron is applied to the wound by a member of the crew. The other is when Ahab finally gets "Moby Dick," the whale, and jabs the spear into it repeatedly with the blood spurting all over him. The screen is enlarged on two occasions during the sea episodes with good effect:—

The hero, a whaler, returns to his home town and there meets and falls in love with a beautiful young girl, who, too, is charmed with him. She promises to wait for him until he returns from his next whaling trip. During that trip, in an encounter with a whale, he loses a leg and when he returns the heroine is so shocked that she runs away from him. She later sends the hero's brother to tell him that she regrets what she did, that she loves him just as much, asking him to come to see her. The brother, in love with the heroine himself, tells the hero a somewhat modified story, leading him to believe that the heroine does not love him. In disgust, he leaves that very night on another trip and swears revenge on "Moby Dick," saying that he will not return until he gets him. The heroine, suspecting that her messenger must have told the hero an untruth, says that she will wait for him no matter how long it takes. The hero acquires a wild, fantastic reputation because of his crazy notion to land "Moby Dick." After several years, he finally does land the whale and returns to his home town. He and the heroine are reunited.

The plot was taken from the book of the same name by Herman Melville. It was directed by Lloyd Bacon. Others in the cast are Joan Bennett, Lloyd Hughes, May Boley, Walter Long, Nobel Johnson and Virginia Sale. The talk is clear.

NOTE: This story was put into pictures, in silent form, by Warners once before, under the title "The Sea Beast." It drew large crowds.

"Eyes of the World"*(United Artists, Aug. 30; running time, 78 min.)*

The first half of the picture is interesting, and the photography throughout, with most of the scenes in the country, is excellent, but after that the picture becomes too involved and it drags. Some of the scenes and dialogue are almost childish; they make one laugh when they are meant to be serious. There is an excellent performance given by Una Merkel, which lends charm and dignity to the scene she appears in; but there are too many by-plots:—

The hero, a portrait painter, is a visitor at the camp of a wealthy client, villainess, who is infatuated with him. While fishing one morning he accidentally meets the heroine, and he is so attracted by her naive charm that he asks to see her again. One meeting leads to another and they fall in love with each other. The villainess is furious at the turn of affairs and plans to lure the heroine to her town home there to involve her in some affair. While there the heroine becomes conscience stricken because she had lied to her father about where she was going and the brother of the villainess takes her home in his car. When they arrive there and find that the heroine's father is not at home, her escort starts to make love to her, but the mysterious woman enters and tells him that she is going to shoot him. The hero arrives in time to save him. The villainess also had followed in her car, and when she arrives on the scene she receives a lecture from this woman (who is her mother, which she does not know) and sees how wrong she was. Everything is explained and the hero and heroine are reconciled.

The plot was taken from the story by Harold Bell Wright. It was directed by Henry King. In the cast are Nance O'Neil, John Holland, Fern Andra, Hugh Huntley, Frederic Burt and others. The talk is clear. (Silent values, mediocre.)

"Anybody's Woman"*(Paramount, Aug. 30; running time, 80 min.)*

Although some of the situations are not very logical, yet Ruth Chatterton, Clive Brook and Paul Lukas give such excellent performances as to make the picture interesting throughout. One feels sympathy for the heroine, a former burlesque girl, who endeavors, because of her love for the hero, to become a lady and to instill ambition in the hero again. There is, however, one unpleasant scene: at a dinner party given by the hero, the heroine forgets her good resolutions, becomes drunk and accuses one of the men, in the presence of all the guests, of putting his hands on her. She is finally led out of the room. One sympathizes with the hero at his shame and disgust:—

The hero's wife had divorced him in order to marry a wealthier man. He drinks himself almost into an unconscious state and during such a period marries the heroine. The next morning he is shocked to find himself married to the heroine: but on the advice of his best client he decides to take her home with him and to try to make the most of the situation. He treats her indifferently, not realizing that she is in love with him and that she is trying her best to make something of herself. This particular client had fallen in love with her and so tells her. She orders him to leave the house just as the hero is entering the room. He thinks that she had invited such suggestions and so he accuses her of it. The heroine is enraged and leaves him. He later finds out that he had been wrong in his judgment of her and realizes that he loves her. They accidentally meet and he tells her of his love; they become reconciled.

The plot was based on the story by Gouverneur Morris. Dorothy Arzner directed it. Others in the cast are Huntly Gordon, Virginia Hammond, Juliette Compton and others. The talk is very clear.

The title is sensational. This, combined with Miss Chatterton's popularity, should attract large crowds.

"Let's Go Native" with Jack Oakie*(Paramount, August 16; running time, 75 minutes)*

Although picture-goers will accept it as fair evening's entertainment, "Let's Go Native" is the weakest story given to Jack Oakie since he has been starred on the Paramount program. There are mild laughs all the way through but the story does not hold the interest of the intelligent spectator with any kind of grip.

The story deals with New York chorus girls, who are

engaged to stage a revue in Argentina. The heroine is hired to get the girls together. The hero, an automobile driver, joins them to escape the police, who were seeking to arrest him for having wrecked one of the police stations. On the way, the ship is wrecked and all on board take to the boats. They land on a lonely island in the Pacific. There they find sun-tanned girls, speaking English, (with a "Brooklyn" accent, according to the Paramount press-sheet) and they all join to give the natives a New York musical show. A wealthy man arrives with his yacht and takes them all aboard. A volcano erupts and the island sinks, but this did not take place until after every white person had boarded the yacht. The heroine, who had been loved by the wealthy yacht owner, marries the hero instead.

George Marion, Jr., and Percy Heath wrote the story; Leo McCarey directed it. Jack Oakie is pleasing, as he usually is. Jeanette MacDonald, Skeets Gallagher, James Hall, William Austin, Kay Francis, David Newell, Charles Sellon, Eugene Pallette and others are in the cast. The talk is clear.

"What Men Want"*(Universal, July 13; running time, 65 minutes)*

Good for theatres in the larger cities where more than one picture a week is shown, but hardly for small towns, where clean pictures is the required fare. The reason for it is the fact that it has been founded on a sex theme—the heroine is shown being kept by a wealthy man. The direction is good, the acting artistic, and the settings rich; but there is hardly more than average human appeal in it. There is considerable drinking and dancing.

The story deals with a heroine, who gives up the man that kept her and decides to marry a young wealthy man, who, as he thought, had fallen in love with her. Her young sister comes to her unannounced. She is surprised to see her but keeps her. The wealthy young man sees her sister, and falls in love with her. When the heroine finds it out, she tells her young sister that she is taking away from her the man she loved. The young sister sends the hero away because she thought that he was proving untrue to his promises, given to her sister. The hero asks for an explanation, but the young woman will give him none. She finally makes a public announcement of the engagement of the heroine to the hero. This brings unhappiness all around, because the hero did not love the heroine and had never told her that he wanted her for his wife. Towards the end, the heroine realizes in what a mess she had put everybody in, suppresses her feelings, and tells the hero that she does not love him; she then goes back to the man who had been her lover once, and who, after their separation, had found out that he loved her and wanted her as his wife.

Warner Fabian wrote the story, and Erns Laemmle directed it. Pauline Starke, Ben Lyon, Barbara Kent, Robert Ellis, Hallam Cooley, Carmelita Geraghty and others are in the cast. The talk is clear. (Silent values, fair.)

"The Last of the Duanes"—with George O'Brien*(Fox, released Aug. 3; running time, 57 min.)*

Fast thrilling action, suspense in some of the situations, and human interest almost all the way through, make this program western melodrama, a good entertainment.

It is the story of a hero who, before he is shot unfairly by the villain, shoots and kills the villain, whom he had sought to kill for the murder of his father. He escapes in the mountains, sought for murder. He meets an outlaw. The outlaw is shot and killed by the sheriff. Before his death, he begs the hero to deliver his horse to an old pal of his, member of a gang of outlaws. The hero fulfills his mission. The leader of the outlaws asks him to join the gang. He is about to refuse when he notices a young girl (heroine); he then accepts. From the dead outlaw's pal he learns that the villain had abducted the heroine and forms plans to rescue her with the help of his new friend. He succeeds. Later on he is spied by the outlaws and is chased. He, however, leads the outlaws into a posse of rangers and effects their capture. For this, he obtains a pardon. He marries the heroine.

The Zane Grey book furnished the plot. Alfred Werker directed it. George O'Brien acts well. Lucille Brown is the heroine, and Walter McGrail the villain. The talk is clear. (Silent values, very good.)

THE WARNER DIFFICULTIES AND THEIR CAUSE

I have been in the picture business since 1907 and have seen much hard feeling on the part of exhibitors against film companies; but never as hard as that which exists against Warner Bros. During the day, one may see an exhibitor enter the Warner exchange in this city now and then, but not very often.

The poor quality of the 1929-30 Warner product is, of course, one of the reasons; but the main reason is the despotie, ruthless, and hard-hearted attitude of many Warner employees. When they were the only pebble on the beach, these would treat the exhibitors insultingly. When an exhibitor would go to them for an adjustment of prices on account of poor business, he would receive a reply something like this, spoken from the corner of the mouth: "What da ya think this is, a charitable institution?" And the exhibitor would leave with bitterness in his heart.

The most bitter feeling, however, has been created by the score charge policy: In the early days, when the exhibitors had just started wiring their houses and knew nothing about score charge, they would buy a picture and, thinking that they bought it complete, would go home, happy at the thought that they had made a good bargain. You may imagine their surprise when the following day a salesman from Vitaphone, a partner in the graft, would call on them and talk to them about buying the rights to the score. They became frantic, for often the Vitaphone salesman would ask more money for the score than they paid for the picture. The price they were asked for the score would often, in fact, be greater than the price they paid to other distributors, for equal grade of film, for film and score combined. Is there any wonder, then, that they now feel bitter against the Warners? The feeling is, in fact, so hard, that not only new customers do not approach the exchange in this city, but old customers refuse to play pictures they have under contract, in some instances ripping the turn tables out so as to give "lack of disc sound reproducing apparatus" as an excuse for not playing their pictures.

And I understand that the feeling that exists against Warners in this territory exists also in every other territory.

It seems as if the Warners, having sowed the wind for many years, are now reaping the whirlwind.

WHY SHOULD SOME COMPANIES GIVE THE WRONG LENGTH OF FEATURES?

The footage given me by Warner Bros. for "Recaptured Love" was 5,993 feet. Divided by "90," one obtains 66½ minutes as the running time. The running time that I obtained with my stop watch at the Beacon was 64 minutes. The difference is 2½ minutes—not very much, but enough to cause an exhibitor some discomfort.

The footage given me by Tiffany Productions for "Wings of Adventure" was 5,050. This, divided by "90," gives 56 minutes as the running time. The running time that I obtained with my stop watch at the theatre where I saw it was 52 minutes. The difference is four minutes—too much for comfort.

Columbia gave me 8,228 feet as the length of "Rain or Shine." Divided by "90," one obtains 91 minutes as the running time. My stop watch showed 86 minutes as the running time at the Globe, where I reviewed the picture. There is a difference of five minutes, enough to cause an exhibitor a great discomfort.

The running time I obtained with my stop watch of "The Last of the Duanees" at the projection room where I saw it was 57 minutes. The footage given me by Fox, as printed in the Index, was 5,500, or 61 minutes, a difference of 4 minutes.

The running time I obtained at the theatre on the Paramount feature "Queen High" was 7,905, or 87 minutes, which corresponds exactly with the running time I obtained with my stop watch at the Paramount, where I reviewed it.

The footage given me of "Pardon My Gun" was 5,791 feet, or 64 minutes, which is exactly the running time I obtained with my stop watch at the Pathe projection room, where I saw it.

I am bringing these discrepancies to your attention, first, to show you that there is lack of system in the main offices of some distributors; secondly, to induce the dis-

tributors to install a better system; thirdly, to inform you that, if you ever find the footage figures in Harrison's Reports incorrect, it is not the fault of this paper. I am doing everything that is humanly possible to give you correct information. Accuracy is a religion with me.

Those who may book a picture and the shorts they should book before they see a review of that picture in this paper, where the correct running time is given, should take care to ascertain of the exchange the correct running time, in writing. It is preferable to obtain such information in writing so that, in case there is a discrepancy, you may be in a position to call the exchange down for negligence and to insist that it reimburse you for any extra shorts you may have booked as a result of the incorrect information. The distributor is obligated to give you the correct time; and any time he gives you incorrect information he makes himself liable, I believe, for damages.

It is my intention to bring to your attention all wrong footages so that the distributors may be forced to adopt a better system. There is no excuse for such errors.

THE WARNER BROS. PICTURES EXECUTIVES NOW LOOK TO FILM SOUND FOR SALVATION

The executives of Warner Bros. Pictures, Inc., in order to bolster up the morale of their stockholders, who became disheartened by the passing up of the quarterly dividend, issued a statement to the newspapers informing them and the general public of the steps they are taking to put the company on a firmer financial basis so as to increase its earnings.

Among the steps they announce that they have taken is the adoption also of film sound. This fact, they said, would put their pictures in 12,500 theatres, instead of in 7,500, as was the case heretofore.

It is the irony of fate that the Warner heads are now looking for the salvation of their company to the very thing they had repeatedly condemned. It was only last November that they issued a circular, as I have mentioned before in these columns, informing the trade that there is no intention, "near or remote," of their adopting film sound, because, as they said, after "a thorough investigation," they had found that disc sound is far superior to film sound.

In the last two years this paper kept pointing out to them the inferiority of the disc sound and told them that it was driving customers away from the theatres, and that unless they dropped it and adopted film sound they would drive the independent exhibitors away from their exchanges. But they kept ignoring that sincere advice and continued issuing statements to the effect that they would never abandon the disc, insisting that they have found that it gave better tone quality than film sound. Their act now of running to film sound for salvation is an admission that they did not know what they were talking about.

How much their obstinacy has cost them in prestige as well as in treasure is difficult to compute. Nor is there any hope that their last minute repentance will prevent serious consequences. To prevent such consequences, more is needed than the adoption of film sound, or even of pouring millions into the treasury of the company; there must be a reorganization, the kind that will put at the head of important departments men who know their business, and who do not allow their hearts to overrule their judgments.

OTHER ZONES REPORT "NO CASES" DETERMINING THE STATUS OF THE OLD CONTRACTS

Chicago, Detroit, Philadelphia, Kansas and Dallas are other zones to report to this office that there have been no contested cases where a distributor obtained a jury verdict against an exhibitor for not playing out the old contracts. Some cases have been taken to the courts and are awaiting trial. In some instances settlements were effected out of court.

A DIRECT ADMISSION

In Allentown, Pennsylvania, the big downtown theatres have always been shown the pictures for a full week. The Earle Theatre, a Warner house, announces that they are going to show their pictures half a week. It is an indirect admission of the poor quality of the Warner pictures.

HARRISON'S REPORTS

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No. 35

MINIATURE GOLF COURSES

I have been asked by exhibitors to give them the addresses of manufacturers of Miniature Golf Courses.

Though there are several small concerns that fit such courses, the one that I have so far discovered which an exhibitor can rely on is the company known as Miniature Golf Courses of America, Inc. the address of which is 41 East 42nd Street, New York City. The courses they manufacture are known as "Tom Thumb."

This company asserts that the putting surface of a Tom Thumb Golf Course is constructed under U. S. Letters Patent No. 1,559,520, and it is the sole license in the United States (except Indiana.) It states that all those who buy a Golf Course from it, either indoor or outdoor, obtain at the same time a permanent license to conduct their business under; also that it will prosecute any one who should be found infringing on their patent.

According to its statements, its patent covers putting greens or similar playing surfaces constructed of cotton seed hulls or other "committed flocculent vegetable material, with or without an admixture of a binding nature, either in the natural state or dyed to simulate grass, etc."

The only objection some exhibitors seem to have to a golf course fitted by this company is the price, for an 18 hole Tom Thumb Golf Course costs \$2,000, f. o. b. Rochester, Pennsylvania. To this, \$1,500 must be added for cost of freight, installation, electrical illumination for the operation of the course at night, fence, cash booth, and other things; and if the purchaser desires the company to supervise the installation, he must add \$100 more. A minimum of 60x120 feet is required for an 18 hole course.

According to the company's statements, approximately ten days are required for the course to be ready for operation from the day the order is received.

I am not in a position to know if all the claims made by this company are valid. But I am looking into this matter further with a view to finding out if there are other manufacturers of artificial grass and of the other accessories used in the construction of such courses. I shall let you know through these columns if I find anything worthwhile reporting.

NOTE: Just before going to press I received information to the effect that DAVEGA, Inc., of 831 Broadway, sells the necessary equipment for miniature golf courses. It consists of the following:

1. Complete set of forms for an 18-hole Peter Pan Course and for Green Heads, cut, painted and marked, ready for quick assembly.
2. Complete set of 18 cups.
3. Complete set of 18 marking flags for Green.
4. 72 Golf Clubs.
 1. 100 Golf Balls.
 2. 2,000 Score Cards.
7. Blue Print plans, specifications, photographs, and complete detailed instructions for building, assembling and installing this 18-hole Peter Pan Golf Course.
8. Sufficient Peter Pan Golf Green material for Greens, including oils, etc., in simple instructions for mixing.
9. One Peter Pan Golf Sign.

The cost of all these accessories is \$1,500, with free delivery within one hundred and fifty miles of New York City, and with a small additional charge for points beyond this radius. Replacements of damaged parts are made, if notified immediately upon the receipt of the material.

In writing, address your letter to the attention of Mr. Isaacs, who has supplied me this information.

I asked Mr. Isaacs if there are any dangers of lawsuits by the MINIATURE GOLF COURSES OF AMERICA, Inc., and was told by him that it is planning to start law-

suits, but not against the owners of golf courses; it is going to sue the manufacturers of the materials. He states that it cannot bring suits against the golf course owners. The exhibitor, however, must ask his lawyer about it, for HARRISON'S REPORTS is unwilling to take any responsibility in the matter.

Incidentally, Mr. W. H. Robson, of Albion, N. Y., informs me that he built one himself in eight days, at a cost of \$1,500. "I used lime rock and I am told that it is the swellest miniature golf course in town. I took in \$105 yesterday (Sunday), as against \$140 at the theatre." He purchased the green material at Buffalo, at \$32.50 a drum, using four drums in all.

Comparing the cost of this exhibitor home-made course, however, one finds that the DAVEGA Golf Course is better, in that the price is no higher and instructions how to set it up go with it.

THE WAY OF A TURNCOAT

People who change their religion are commonly called turncoats.

There is no discredit attached to a person who changes his religion because of his belief that the new religion will offer his soul solace; but when he does so for profit, it is a most despicable act.

People who change their religion for profit become, as a rule, cruel and oppressive; there is no cruelty they will shirk from to convince their new friends that they are sincere in their new belief. History is full of atrocious crimes committed by such persons.

J. Rubens, of Publix in the Chicago territory, used to be an independent exhibitor once. He was active in organization affairs, and most active in denouncing the big companies. I remember the day when First National and Famous Players-Lasky were anathema to him; they were the most cruel, most heartless, most oppressive producer-distributors the world has ever known, and he felt that the quicker they were exterminated the better it would be for humanity. At the M.P.T.O.A. Convention, held in Minneapolis in July, 1921, he was one of those that had put Adolph Zukor on the pillory; he showed as much merciless feeling towards him as did some of the others present. But now things are different; he is a partner of the big Publix-Paramount Corporation, and he cannot find oppressive enough methods to apply on the independent exhibitors.

Recently, there was a "zoning" meeting in Chicago. Right or wrong, there was an agreement reached between those that represented the independent exhibitors and the distributors as to the length of "protection," in time and distance. But Mr. Rubens stepped in and demanded even more protection than he was getting of old. It seems as if it is his desire to see that no exhibitors have a chance to make a living except those that are partners of Publix.

I have heard it said that when some independent exhibitors join big corporations they become greater oppressors than the oppressor corporations themselves. It seems as if Rubens is an example of it.

ORDER YOUR MISSING COPIES

Look over your files of Harrison's Reports and find what copies you are short of so that you may order duplicate copies. These are furnished free to subscribers.

I have had letters from exhibitors ordering missing copies in a rush; they had not taken the trouble of looking into their files except when they needed some information. It was then that they discovered that a copy or two were missing.

Why put yourself in the position of such exhibitors when you can avoid it? Besides, neglect now may mean a considerable loss of money later.

"Sweethearts on Parade"—with Alice White, Lloyd Hughes, Marie Prevost and Kenneth Thompson

(Columbia, Aug. 15; running time, 67 min.)

Colorless Alice White and a harmless story have made a picture that may lull picture-goers to sleep.

It is about a heroine who comes from the country to the city to marry millions. But she is happy to grab a sandwich from a strange girl; the strange girl (Marie Prevost) was in the park eating sandwiches and drinking "soda pop" and didn't care if she had a sandwich less. The two become friends. A Marine (hero) sees her and become stuck on her. A sailor does the same. The two have a fight and the heroine becomes angry at them both. A would-be millionaire becomes acquainted with the heroine and makes love to her. He takes care, however, not to tell her that he was married. He invites her on his yacht and when the hero finds out about it takes his friend, the sailor, jumps into a motor boat belonging to one of the U. S. ships, and reaches the villain's boat just in time to save the heroine from being kissed and harmed by the villain. And everything ends happily.

The story is by Al Cohen and James Starr; the direction, by Marshall Neilan. The talk is clear. (Silent values, mediocre.)

"Oklahoma Cyclone"—with Bob Steele

(Tiffany, July 14; running time, 64 min.)

A good western melodrama of the program grade. There is enough fast action to hold the interest alive up to the closing scenes. The usual thrills found in the average western melodrama are found also in this one. They are caused, as always, by the efforts of the villain to "get" the hero, who comes out victorious in the end.

This time, the villain and his gang abduct the hero's father, a sheriff. When the hero, his son, hears of it he sets out to rescue him. He poses as an outlaw. When the deputy sheriff and his men spy him out in the mountains they think he is an outlaw and chase him with a view to capturing him. He succeeds to hide in a ranch, to which he had been driven. The foreman of the ranch (villain) is the leader of the outlaws. He spies the hero hiding and, taking him for an outlaw, invites him to join the gang, with only one understanding, that he keep away from the heroine, daughter of the rancher, whom he coveted. The hero pretends to agree. Soon the two fall in love with each other, but the hero, to prevent serious consequences to her, and to fulfill his mission, pretends that she is to him one more of the pretty women he had met. Soon his opportunity arrives: the outlaws hold up a bank and return to a saloon, where they have been making their headquarters. They take the hero up to a room and present him to his captive father. Each keeps his identity secret. The hero then sends a note to the heroine advising her to send help at once. The deputy sheriff arrives with a posse, and with the help of the hero they round up the gang. Hero and heroine embrace.

The plot has been founded on a story by the director himself, J. P. McCarthy. Al St. John, Nita Rey, Charles King and others are in the cast. The talk is clear. (Silent values, good.)

"The Matrimonial Bed"

(Warner Bros., Aug. 2; running time, 69 min.)

Although the settings are very fine and the performances given by the cast are good, this French farce is no more than mediocre entertainment. Many situations arise that are tragic instead of being farcical, as they were meant to be. The only human interest is towards the end when one feels sympathy for the hero, who is forced to renounce his wife and his real home to go back to the woman he had married during his amnesic state, although he did not love her. There is one risqué situation and some of the talk has double meaning, usual in French farces:—

The hero, who had been in a train wreck, and who had been mourned as dead by his wife, (the heroine) and by their friends for five years, suddenly turns up in the heroine's home as a hairdresser. He does not recognize anyone. The heroine, who had married again and had a child, is shocked to see him, and calls in a doctor, a friend of hers, who also had been a friend of the hero. The doctor hypnotizes him and when he brings him back to consciousness he remembers everyone and does not even know that there had been a lapse of five years in his life. The doctor warns everybody not to tell him everything at once as the shock might kill him. The heroine's second husband is impatient and insists on disclosing the true state of affairs to the hero, which he does. The hero is very unhappy as he is very much in love with

the heroine and is made more so when the heroine confesses that she does not love him any more. He is then confronted with the wife he had married during those five years and learns that he is the father of four children. In order to make things happy and easy for everyone concerned, he arranges with the doctor to pretend that he had put him back in his former state and so everyone is contented except the hero himself who, although he knows it will be very difficult for him, goes back to his second wife because of his love for the heroine and of his desire to help her.

The plot has been adapted by Seymour Hicks from a French play. It was directed by Michael Curtiz. Frank Fay heads the cast, and the others are Florence Eldridge, James Gleason, Beryl Mercer, Lilyan Tashman and Marion Byron. The talk is clear.

"Hell's Angels"

(United Art., no rel. date set yet; running time, 2¼ hrs.)

The best spectacle that has ever been produced in moving pictures, founded on a weak, at times unpleasant story. The scenes that show the Zeppelin, while on its mission to bombard London, nosing in and out of the clouds, are marvelous; even though the long shots have been photographed in miniature, they seem real. The close-ups inside the cabin; of the motors; of the machinery that held the bombs; of some of the crew jumping to their death so as to lighten the weight, to give the ship a chance to escape from the pursuing British aeroplanes; the scenes of the British plane's plunging against the Zeppelin and of the Zeppelin's catching fire as a result; of the flaming mass falling to the earth—all these scenes will make one gasp for breath. In the second half of the picture, there is shown the bombardment of a German munition dump by a British airman, who had succeeded in reaching his goal by flying a German huge aeroplane, which the British had captured intact. The scenes of the bombardment are thrilling; by far more tons of dynamite have been employed to cause the explosions than have been employed in any other picture that has ever been produced. The buildings blown up are more numerous, and taller, but the effect is not as impressive as that caused by the bombardment of the German munition dump in the "Dawn Patrol," for the reason that the bombardment in the "Dawn Patrol" is interwoven with real drama, whereas in this picture the dramatic connection is weak.

The unpleasant part of the story referred to, is the showing of the girl (heroine) the hero loved and hoped to marry being unfaithful. The disgust the spectator feels reaches its highest point in the scenes where the hero discovers her in the arms of another officer in a drinking place behind the front. The scenes in the heroine's home where it is implied that the hero's brother had taken "advantage" of her is not a pleasant sight for children to see—it is so obvious that even very young children will understand what went on during the fade-out. In one of the situations a British officer is shown ordering the hero to fly a German aeroplane for the purpose of deceiving the Germans into letting him through their lines to reach the munitions dumps. This is in violation of the international rules of warfare. While Americans may not take an exception to this, because it does not involve them, it is doubtful if Englishmen, particularly British officers, will relish it. It is in bad taste in any event. Another unpleasant episode is the sight of the hero shooting and killing his weakling brother to prevent him from disclosing to the Germans, who had taken them prisoners, the movements of the British Army. The fact that the hero is shot as a spy by the Germans does not leave a good taste either.

Even though the entire film was produced on an immense scale, the most outstanding events are the Zeppelin raid on London and the firing of the munitions behind the German lines. The love story is inconsequential. The picture, because of the great publicity back of it, will undoubtedly draw; and it should please almost every one of those who will see it. But comparing it with "Dawn Patrol," one may easily state that, as a dramatic entertainment, "Dawn Patrol" is far better.

The story was written by Marshall Neilan; it was produced by Howard Hughes, who has more millions than he knows what to do with. In the cast are, Ben Lyon, James Hall, John Darrow, Lucien Prival, Frank Clarke, Jane Winton and others.

Note: At one time, Ben Lyon is heard to say: "Jesus Christ"; at another, "God Damn It." These expressions are, of course, in violation of the Hays Code of Ethics; and since United Artists, who is going to distribute it, is a member of his organization, he should demand that they be eliminated.

"The Squealer"—with Jack Holt*(Columbia, Aug. 25; time, 66 minutes)*

A well produced racketeer story, with some heart interest and more suspense. The only bad feature about it is the fact that the hero is the racketeer, who has to have people killed for violating the unwritten law of the racket. For instance, at the opening a man is shown pleading with the hero to spare his life for having "squealed," but the hero is inflexible. Later on, this man is shown shot down in cold blood by gangsters, who carried out the hero's orders. The most important part of the picture is where the heroine, wife of the hero, is compelled to give her husband's whereabouts to the police so as to save his life; rival gangsters had learned where he was and had set out to find him and to murder him, and as the heroine had no way of communicating with him she calls up the police and tells them where he was, believing that only an arrest could save his life. In the development of the plot the hero is shown as having been sentenced to the penitentiary for seven years. He has one of his men carry out an investigation to find out who it was that gave his address to the police and is shocked to learn that it was his wife. He conceives as the motive her love for a friend of the family; he thought that she wanted him out of the way so as to marry this man. The hero effects his escape and goes to his home to have the other man killed. His wife, accompanied by the other man, returns from the theatre and he is about to shoot the other man when he overhears them discussing him. From their talk he learns the true motives that had prompted her to give his address to the police. Putting on the overcoat and the hat of his friend, the hero goes out of the house quietly. His men, who were waylaying the other man at his orders, thinking that the hero was the other man, shoot and kill him. Thus the hero sacrifices his life so that his wife, whom he loved, might be happy.

In the cast is also David Lee, who takes the part of the hero's son. He is as charming as ever. The plot is by Mark Linder. Harry Joe Brown directed it. Dorothy Revier is the heroine, and Matt Moore Holt's friend. Zasu Pitts is again the maid. The talk is clear. (Silent values, good for those that like this sort of story.)

"Old English"—with George Arliss*(Warner Bros.; no rel. date set yet; 86 min.)*

The best acting George Arliss has done in pictures, talking or silent. But it is the sort of picture that will appeal to about twenty per cent. of the picture-goers—to those who look for art in pictures. Those of the rank and file will, no doubt, be bored with it. There is hardly any plot; it is ninety per cent. characterization, the doings of a man about eighty, who, although he had to be helped to get up from his chair, has a mind that thinks faster than the mind of a man of twenty. He is the President of an English maritime concern, which had not paid any dividends to the investors. In order to help his grand-children financially, he agrees to buy some ships provided the owner will pay him a ten per cent commission. The seller at first objects to it but when he realizes that the sale would not go through otherwise he agrees. At the stockholders' meeting, called for the purpose of obtaining authority for the purchase of the ships, some of the shareholders object to the deal, but his rhetorical ability, and his fast thinking brains, effect the ratification. One of the shareholders, a lawyer, is angry at him because the old man refused to grant him special favors, and, having obtained enough evidence regarding the commission paid to him, he threatens to expose him unless he "came through." The old man orders him out of his house. But he realizes that, by so doing, he had "cooked his goose," as he put it, and orders a big dinner, with wine and rum, even though this was against the doctor's orders. At the end of the meal he goes to sleep but does not awake again.

The plot was taken from John Galsworthy's play. Alfred E. Green directed it. In the cast are, Leon Janney, Doris Lloyd, Ivan Simpson and others. The talk is fairly clear.

Note: I fear that this picture will, "die" in the small towns.

"The Storm"*(Universal, August 18; running time, 76 min.)*

"The Storm" was produced several years ago in silent form, by the same company, with House Peters in the leading part. And it drew good crowds, because it was produced well. The present version is even better than the old version, not only because the art has progressed much more, but also because sound has been added to it. The theme is not overpleasant, as it deals with the friendship of two men,

shattered because of a woman, but it is so virile a melodrama that those who will see it will, no doubt, enjoy it, just as those who saw the silent version enjoyed it. The direction and acting is of the highest order. The outdoor shots, some of which were taken during the summer and some during the winter, are very beautiful. There is human interest in the scenes where the heroine helps her father, who had been arrested by mounted police, escape. The ride down the rapids is thrilling. So is the snow avalanche in the closing scenes, where one of the friends reaches the other just in time to save his life:—

The heroine's father, shot and mortally wounded in an effort to escape from the police, asks the hero before his death to take care of the heroine. The hero and his closest friend had gone up to the woods with the intention of spending the entire winter there. They decide to keep the heroine with them in order to watch over her. Winter sets in and they are snow-bound in the cabin. The two men fall in love with the heroine. The hero wants to marry her, but his friend, who is fascinated with her, wants to take her away to London, to make a lady of her. They become bitter enemies when each finds out that the other loves the girl. The hero wants his friend to keep away from the girl or else he will kill him. One night he discovers his friend entering the girl's room. A terrific fight ensues and the hero is about to kill his friend when the heroine begs him to desist. Thinking that she loved the other man the hero leaves the cabin, although a storm is raging. The heroine pleads with his friend to rescue him because she told him it is the hero she loves. He does this for her and when the storm has subsided he leaves them.

The plot has been taken from the stage play of the same name by Langdon McCormick. It was directed by William Wyler. In the cast are Lupe Velez, Paul Cavanagh, William Boyd, Alphonz Ethier and Ernie S. Adams. The talk is clear. (Silent values, excellent.)

"Romance"—with Greta Garbo*(M-G-M., July 26; running time, 75 min.)*

The excellent direction, which gives it beauty throughout, coupled with magnificent performances by Greta Garbo and Lewis Stone, as well as with the charming costumes and settings, make this an interesting picture. One feels much sympathy for the heroine, an opera singer, who falls in love with the hero, a clergyman, but because of her past life feels duty bound not to marry him. There is fine restraint and dignity and also human appeal in the scene in which the hero, who had come to preach to the heroine, succumbs to her beauty and makes love to her instead. Although loving him a great deal, she resists him and sends him away for his own sake:—

The hero, a bishop, whose grandson was in love with an actress, and who had come to him for advice, recalls the days when he was young and tells his grandson the story of his experiences with the heroine. A mere clergyman at that time, while a guest at the home of one of his friends, he meets the heroine, a famous opera singer, and they fall in love with each other. He wants to marry her but she feels that because of her past life it would be an injustice to him to do so. She also realizes the prejudice felt by the people of his class against opera singers. The hero, however, refuses to listen to reason and the heroine in despair tells him of her past life and also that she had been the mistress of the man at whose home she had met him. The hero is so disillusioned that he permits the heroine to leave him without a word of comfort to her. The night before she is to leave for Europe the hero calls on her and tells her that he wants to pray for her. He is so much in love with her, however, that he makes love to her instead and not until she pleads with him to leave her does he realize how noble she is, and so they part.

At the conclusion of the story, the bishop tells his grandson to marry the girl he loves, regardless of any parental objections, because romance is the one worth-while thing in life.

The plot was adapted from the play of the same name by Edward Sheldon. It was directed by Clarence Brown. Others in the cast are Gavin Gordon, Elliott Nugent, Florence Lake, Clara Blandick and Henry Armetta. The talk is clear.

NOTE: This play was put into pictures once before, in silent form; it was produced by D. W. Griffith, and released through United Artists. The silent version was more dramatic.

"Abraham Lincoln," United Artists: An excellent production. Review next week.

THE HERRINGTON-MILLIKEN LETTER BATTLE

There has just been a battle of letters between Fred J. Herrington, Secretary of Motion Picture Theatre Owners of Western Pennsylvania, from which Fred Herrington seems to have come out with colors flying.

On July 21, Mr. Herrington wrote to Mr. Carl Milliken, Secretary of the Hays organization, asking him how he can reconcile the line, "The Daddy of All Underworld Pictures," which accompanied the advertisement of "Outside the Law," a Universal picture, with the Code of Ethics which the Association of Motion Picture Advertisers adopted last June, asking him to inform the exhibitors of his organization through him what would be the attitude of the producers in the event the exhibitors canceled any picture the advertising of which violated this Code. Mr. Herrington informed Mr. Milliken that in the event he failed to reply, a copy of his letter would be sent to the Christian Century and to other reform magazines, which took up the fight for clean pictures.

That Mr. Herrington, in picking out a Universal picture, was not inspired by a motive of antagonism towards that company may be evidenced by the fact that, in a letter to Mr. Milliken, Mr. Herrington says the following:

"I am sorry that it was necessary for me to name a Universal picture in my objections, as that company has been the least offensive to the morals of the people, and I would not have done this if it had not been for the bluff which is called 'the code of ethics.'"

Mr. Milliken replied to Mr. Herrington on July 25, making an effort to justify every one of his accusations but he would not refrain from grasping the opportunity to give Mr. Herrington a "dig." "The fact that you have not been actively engaged in the exhibition of motion pictures for ten years or more," he said, "perhaps accounts for your not knowing that OUTSIDE THE LAW was produced as a silent picture several years ago," and gave extracts from a review in the New York Times, which praised it highly.

But in grasping the tantalizing opportunity to give Mr. Herrington a "dig," Mr. Milliken forgot that a "dig" could be made also by the other side. And true to sound reasoning, Mr. Herrington replied with the following counter-dig:

"Regarding the fact that, as you state, I have not been actively engaged in the showing of motion pictures for the past ten years or more, for your information, I wish to inform you that I was actively engaged as a motion picture exhibitor from the 6th of May, 1905, until July of 1919. I have been actively engaged as an officer of theatre owners associations from 1909 up until the present time. Of course it goes without saying that if I am not at present actively engaged in the motion picture business, leaving out the word exhibition, then you never engaged in it." And Herrington is right, for Governor Milliken is neither a producer nor an exhibitor; he merely works for producers.

Next time Mr. Milliken is tempted to deliver some exhibitor representative a "dig," he had better make sure that such representative will not come back with a far more piercing one as Mr. Herrington has done.

PERCENTAGE AND YOUR FUTURE

The producers are carrying on intense propaganda in favor of percentage. Some of them go as far as to state that most of you have signed up to play next season's product on a percentage basis.

That there are exhibitors who play some pictures on percentage no one doubts; but the statements of the producers as to the number of "percentage" exhibitors should be taken with many grains of salt.

Though playing pictures on percentage is a poor policy on the part of an exhibitor as it gives the distributor a chance to have an inside view of his business, playing them with a guarantee, or "overage," as it is called, is the height of unwisdom. By such a system, the distributor is guaranteed big rentals even though his picture may not draw.

Playing a picture on a percentage basis is a partnership affair. The distributor puts in his film and you put in your active theatre. The risks and the profits should be shared alike. The distributor, however, wants to guarantee himself against small receipts in case his film should fall down.

If his picture will do the things he says it will do at the time he accepts your signature to the contract, why the minimum guarantee? Is such an act anything else but an admission that he has no faith in his own picture?

Some distributors use as an argument the fact that an exhibitor, when he knows that he has to pay a definite amount of money to the distributor, will go out and hustle to

get the business; instead of going to sleep, the exhibitor will, according to the distributor, work hard to put the picture over. If that argument were true, why don't they follow it themselves? The Warners had two theatres in this city closed for several months; the Criterion, a Paramount house, was closed, too, even though each company had several pictures on the shelf. Why didn't they put these pictures in and then do what they advise you to do to get business?

There is neither rime nor reason in the distributor demand for a minimum guarantee on a percentage playing. Resist it with all your strength. It is unjust and unfair, and may lead you to bankruptcy, just as it has led these other exhibitors.

AGAIN ABOUT THE OLD CONTRACTS

So far I have not been successful in finding even a single case where a distributor has obtained a contested jury verdict against an exhibitor for his failure to play out the old contracts.

This fact, however, should not lead exhibitors to believe that there may not be such verdicts in the future; I merely wanted to inform them that so far there has not been one.

Exhibitors that are sued by the film companies usually write to me with the hope that I might suggest something to them that would save them the trouble of the law suit with its attendant costs. There is nothing that I can suggest, for there are only two ways of procedure: the exhibitor must, either settle the controversy with the exchangeman by private negotiations, or fight the case in the courts.

As to whether an exhibitor has a chance to win the case in the courts or not no one is in a position to say, for the verdict will be rendered by the jury. Even the most brilliant lawyer in the world is unable to say how a jury will decide such a case, let alone a layman.

THE GOVERNMENT ACTION ON THE COAST

The action of Government Counsel in bringing about the dismissal of the indictments against the producers came as a surprise to many exhibitor leaders, who feel that the matter will, no doubt, be aired in Congress. One of them stated that, if the Government's purpose was to legalize the form of zoning proposed by the producers and the affiliated circuits, it will be necessary for the independent exhibitors to begin the fight where the Government dropped it.

This paper may make some suggestions shortly as to what you should do to interest Congress in your plight. You may expect nothing from the present administration, under which the middle-business man has become extirpated because of the license given to big business. It was bad enough under the former administration; it is ten times as bad now.

Elections are to be held soon and the politicians would want, not only your vote but your screens. This puts you in a position where you can bargain with him for benefits: You may offer him your screens provided he raises the devil in Congress with the way things have been allowed to happen in the motion picture industry.

The salvation of your business is in your hands. If you fail to take action now, within a short time you will be working in your theatre merely as a salaried manager.

LOOK OUT FOR THESE SCHEMERS!

According to Fred Herrington, Secretary of M. P. T. O. of Western Pennsylvania, a George A. Troup and an Al. Hall are working in that territory an advertising gag by which they fleece the advertisers of considerable money. In DuBois they gave many merchants a contract calling for film advertising on the screens of the theatre in that city, for a period of thirty days. The agreement included five hundred photographs of motion picture stars, which were to be sent C. O. D., and which were to be distributed to the patrons of the theatres.

When the advertisements did not appear on the screens on the dates specified in the contracts, the duped merchants took the matter up with the managers and learned that these did not know anything about the transaction. Shortly afterwards the shipments of the photographs arrived C. O. D.

Mr. Herrington desires to caution exhibitors in other cities, not only in the State of Pennsylvania but in all other states, so that they may not let their local merchants become the victims of these two men.

If any one of you should happen to come across these men, telegraph their whereabouts either to Mr. Herrington, in care of Hotel Henry, Pittsburgh, or to Mr. A. P. Way, Avenue Theatre, DuBois, Pennsylvania.

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No. 36

THE COURT DECREE IN THE FOX-WEST COAST CASE

The trade paper accounts about the disposition of the conspiracy case brought in the District Court for Southern California by the U. S. Government against Fox-West Coast Theatres and almost all the leading producer-distributors were somewhat discouraging, for it made exhibitors believe that the courts had established the right of the producer-distributors to grant any kind of protection, in time and area, they desired. But a careful reading of the decree, when it reached East, proved how misleading those accounts were.

In order for you to see for yourself how misleading those statements were, I am printing the entire decree:

* * *

IN THE DISTRICT COURT OF THE UNITED
STATES, FOR THE SOUTHERN DISTRICT OF
CALIFORNIA, CENTRAL DIVISION.
THE UNITED STATES OF AMERICA,

Plaintiff,

vs.

WEST COAST THEATRES, INCORPORATED,
et al,

Defendants.

In Equity

FINAL DECREE.

This cause having regularly come on to be heard at this term and the defendants appearing by their attorneys as follows: Fox-West Coast Theatres, erroneously sued herein as West Coast Theatres, Incorporated, and Fox Film Corporation, by their attorneys Alfred Sutro, Esq., Richard E. Dwight, Esq., and Alfred Wright, Esq.; Paramount Famous Lasky Corporation, by its attorney Frank James, Esq.; Metro-Goldwyn-Mayer Distributing Corp., First National Pictures, Inc., and Universal Film Exchanges, Inc., by their attorneys Messrs. Loeb, Walker and Loeb and Milton H. Schwartz; Vitagraph, Inc. and Warner Bros. Pictures, Inc., by their attorneys Messrs. Freston & Files, J. R. Files, Mulroney & Murphy and Robt. E. Mulroney; Pathe Exchange, Inc., by its attorney Neil S. McCarthy, Esq.; United Artists Corporation by its attorneys Messrs. Mott, Vallee & Grant and John G. Mott, Esq., and Harold B. Franklin, by his attorneys Messrs. Newlin & Ashburn and Allen W. Ashburn, and having consented in open court to the making and entry of this decree, before any testimony whatever having been taken, now, on motion of Samuel W. McNabb, Esq., United States Attorney, John H. Amen, Esq., and Albert J. Law, Esq., of counsel for the petitioner, and after due consideration,

IT IS ORDERED, ADJUDGED AND DECREED AS FOLLOWS:

The term "affiliated exhibitors" as used herein shall include all persons, firms, partnerships and/or corporations which are engaged directly or indirectly in the exhibition of motion pictures at theatres owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

The term "unaffiliated exhibitor" as used herein shall include all persons, firms, partnerships and/or corporations which are engaged in the exhibition of motion picture films at theatres which are not owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

1. That the court has jurisdiction of the subject-matter hereof and of all persons and parties hereto and that the petition states a cause of action against the defendants under the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman-Anti-Trust Act.

2. That the combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films as described in the petition herein is hereby declared illegal and in violation of the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman Anti-Trust Act.

3. That the defendants and each of them, and each and all of the respective officers and directors of the corporate defendants and each and all of the respective agents, servants, employees and all persons acting or claiming to act on behalf of defendants or any of them, be and they hereby are perpetually enjoined and restrained from carrying out, directly or indirectly, by any means whatsoever, the conspiracy described in Paragraph VI of the petition herein, and from entering into or carrying out, directly or indirectly, such conspiracy.

4. That the defendants, their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them or any of them be enjoined from collusively, collectively or by concert or agreement—

a. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit in competition with exhibitions thereof by said defendant, Fox-West Coast Theatres; and

c. Excluding or attempting to exclude from the aforesaid interstate trade and commerce in motion picture films all said unaffiliated exhibitors who—

(1) Exhibit two feature motion pictures on one program,

(2) Donate gifts or premiums to patrons;

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant, Fox-West Coast Theatres, in the City of Los Angeles, California, and in other cities and towns in the southern half of California.

5. That the defendant, Fox-West Coast Theatres, its officers, agents, servants, employees, and all persons acting or claiming to act on behalf of it, or any of them, be enjoined from coercing or compelling said distributors, their officers, agents, or employees, with the intent, for the purpose, or calculated to have the effect of causing them—

a. To exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California.

b. To exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant, Fox-West Coast Theatres, and

c. To exclude from the aforesaid interstate trade and commerce in motion picture films all said unaffiliated exhibitors who—

(1) Exhibit two feature motion pictures on one program, and

(2) Donate gifts or premiums to patrons;

(Continued on last page)

"Outside the Law"*(Universal, Sept. 18; running time, 75 min.)*

The nobility that inspires the soul of hero and heroine towards the end does not seem to enable the picture to move the spectator's heartstrings, for the reason that almost throughout the entire picture they are presented as hardened criminals. The hero, helped by the heroine, robs a bank of five hundred thousand dollars, and all their efforts are centered into concealing themselves and into finding an opportunity to skip away with the ill-gotten wealth. The slight sympathy that one feels for the hero comes from the fact that he had shown friendship towards a little child, a boy about three years old. It is the shooting of this child's father at the hands of another crook that brings about their reformation; they risk being caught in order to send for a doctor to attend the dying policeman. There is some suspense towards the end, but the first half is not more than passingly interesting:—

The hero procures a position in a bank in order to rob it. The villain, head of the gangsters of that town, spies him in the bank and tells him whatever he takes he must split fifty-fifty with him. The hero refuses to listen to him, and induces the heroine to become friendly with the villain in order to put him off the track. The villain, however, is not so easily deceived and knows that she is working with the hero. The hero eventually does steal the money and makes a get-a-way with the heroine. They live in a small house and fear to go out. The hero becomes very fond of the next door neighbor's child and plays with him very often. This the heroine resents very much, because she fears lest they be detected by some one. It so happens that the child's father is a police captain and when the hero and the heroine learn of this they decide to leave the place at night and seek another lodging. The night on which they are to leave, however, the villain discovers their whereabouts. He is about to enter their apartment when the police captain surprises him at the door and a pistol battle ensues. The hero and the heroine remain with the policeman, even though it means their arrest. The villain dies and the money is given back. The hero and heroine receive a jail sentence but they are glad of their chance, after serving out their sentence, to live a new and clean life.

The plot was written by Tod Browning and Garrett Fort. It was directed by Tod Browning. The featured players are Mary Nolan, Edward G. Robinson and Owen Moore. Others in the cast are Delmar Watson, John George, DeWitt Jennings, Rockcliffe Fellowes and Frank Burke. The talk is clear.

NOTE: "Outside the Law" was produced in silent form by Universal several years ago, with the late Lon Chaney and Priscilla Dean in the leading parts. The silent picture drew well, and if the fact that the Globe, where the talking picture is now showing, draws big crowds should be a criterion, it will draw also this time.

"Abraham Lincoln"*(United Artists, Sept. 28; running time, 94 min.)*

Excellent! The highlights in Lincoln's life are presented in episodic fashion in which there are shown Lincoln as the boy, the man and then the President; his humor, his ambitions, his love affairs, his ideals and also his peculiarities. It has been directed by D. W. Griffith masterly. Walter Huston in the title role gives an extraordinarily good performance, making one sympathize with him in his disappointments and exult with him in his victories. There are many suspenseful scenes, such as the ride of Sheridan and his small army to victory. Another is the assassination of Lincoln by the mad actor, Booth. There are also many human touches, such as the grieved President visiting the battlefields and pardoning a young man who had been court-martialed for running away from the army because of fear. One is also given an intimate view of him in his home, which evokes much sympathy. He is shown pacing the spacious reception room in the Presidential chambers, barefoot and in night clothes, harrassed and restless and desirous of thinking of some means to end the war, to preserve the union.

Lincoln is first presented as a young man with an insatiable desire for learning. His first teacher is Ann

Rutledge, who helps him to study law. They are very much in love with each other. Her untimely death brings him great grief. He begins the practice of law, which proves very un lucrative for a time. Then his debate and victory over Douglas. This was the turning point in his life. He meets Mary Todd, who later becomes his wife, but one is made to understand that she never really understood the man as did his first sweetheart, but she, nevertheless, proves to be a good and helpful wife. Then is shown his election as president. He suffers because of dissension among his Cabinet and of their lack of faith in his views. He believed in the preservation of the Union and in the freeing of the slaves, and, to his great grief, this had to be accomplished only through the means of war. After the terrific strain, he is shown murdered by the mad actor.

The story was adapted by Stephen Vincent Benet. It was directed by David W. Griffith. Walter Huston received excellent support from Una Merkel, Kay Hanmond, Gordon Thorpe, Fred Warren, Oscar Apfel, Frank Campeau, Hobart Bosworth, Edgar Deering and others. The talk is very clear.

"Top Speed" with Joe Brown*(First National, Aug. 24; running time, 71 min.)*

Slow entertainment. Most of the comedy is supplied by Joe E. Brown and Laura Lee. The plot was adapted from a musical comedy and retains the music and dancing which, as a rule, hold up the action. At that, there is very little plot, and the only suspenseful scene is during a motor boat race, where the hero, who is shown piloting one of the boats and is under suspicion of having thrown the race, comes through to victory at the end. Incidentally, the funniest part of the picture is during this scene: Brown is out with a drunken companion in a motor boat, neither one of them being capable of handling it. They climb over buoys, drive under the water, over land, but yet they cannot stop the motor. They take out all the major parts of the engine until finally the boat upsets and they swim back to shore:—

The hero and his pal, who both are order clerks in a broker's office in Wall Street, decide to stop for the last night of their vacation at a very fashionable country hotel. The moment they get there, the hero's pal begins to tell all the girls what wealthy and important men they are. Those tales are believed. The heroine and a friend of hers are on their way to her father's camp when they meet with an automobile accident and are brought to the hotel. The hero falls in love with the heroine at first sight as does his friend with the heroine's pal. The heroine, too, is told the fantastic stories of the young men's wealth and about the wonderful things they have accomplished in the field of finance. This she believes. When her father comes to see her the next day, which is the day before the race in which his motor boat is entered, she introduces the hero and tells her father he knows all about boats. As there is something wrong with the motor of his boat, her father asks the hero to try it out. He does and so impresses him with the way he raced the boat that he asks him to run it in the race for him. The hero gladly accepts this offer. The villain, who knows that the hero is only a clerk, threatens to tell the heroine unless he throws the race, offering him \$30,000 for doing this. The hero makes the villain believe that he will do it and takes the money. Before the race, however, he tells the heroine who he is but she does not care as she loves him. The hero and his pal find themselves in a very embarrassing position because one of them had forgotten to turn over some stock that was left with him before they went on their vacation. Instead he put it in his pocket. The Sheriff holds them both after the race, which the hero had won. They find the certificate and on returning it to the Sheriff are released. The hero then reveals the fact that the villain had bribed him and returns the money. The heroine's father gives them his blessings.

The plot was adapted from the musical comedy of the same name by Bolton, Kalmar and Ruby. It was directed by Mervyn LeRoy. Others in the cast are Bernice Claire, Jack Whiting, Frank McHugh, Rita Flynn, Edmund Breese, Wade Boteler and others. The talk is clear.

NOTE: There is some suggestive talk—with double meaning, in some spots.

"Monte Carlo"*(Paramount, Oct. 4; running time, 89 min.)*

Directed and performed extremely well, with very fine photography. It is witty and sophisticated. But it drags and becomes dull, especially during the interpolations of songs. There is no suspense and the story flows along in an easy manner, ending exactly in the way one expected it would from the very beginning. Most of the humor is supplied by the suffering former lover of the heroine, Claude Allister, and her maid, Zasu Pitts:—

The heroine runs away on the day she was to have been married to a Prince that she did not love. She is a poverty-stricken Countess and with the last money she has she leaves with her maid to go to Monte Carlo and there to win a fortune. The hero, a Count, sees her at the gambling casino one night and immediately falls in love with her. She gambles; but instead of winning, as she had hoped she would, she loses all her money. The hero endeavors to see her but she refuses to receive him. Consequently, he takes a position with her as her hairdresser. He eventually becomes so useful and charming that the heroine discharges all her servants except her maid, and depends entirely upon him. The Prince finds out where she is stopping and again asks her to marry him. Being in a terrible predicament and very much in debt, she again consents to become his wife, which the hero overhears. He begs her to permit him to gamble for her. This she allows him to do. He wins a fortune for her and so she does not have to marry the Prince. He tells her he loves her and she behaves as if she, too, loved him. The next morning, however, realizing that as a Countess she cannot marry a hairdresser, she discharges him. She goes to the opera that evening with the Prince, after having been urged to go there by the hero. The performance presents a similar situation to hers in which it develops that the hairdresser in the opera turns out to be a Prince. Glancing up she sees the hero in a box opposite hers and realizes the significance of it. She begs his forgiveness and they become reconciled.

The plot was adapted by Ernest Vajda from Hans Mueller's "The Blue Coast." It was directed by Ernst Lubitsch. In the cast are Jack Buchanan, Jeanette MacDonald, Tyler Brooks, Edgar Norton, Albert Conti and others. The talk is very clear.

NOTE: In the smaller cities and in the towns, "Monte Carlo" may "die."

"Thoroughbred"*(Tiffany, Aug. 20; running time, 55 min.)*

A nice little program picture, with some heart interest, and some thrills caused by horse racing. Even though it is not big, it leaves a pleasant feeling. There is some Irish comedy, too, caused by the constant harmless quarrelings of two Irishmen.

It is about a young lad (hero) who, with his companion, a colored young man, reaches a racing course and is able to obtain a job as a jockey. At first his employer does not take much stock in him but soon he realizes that the hero has the stuff in him to make a first class jockey. And the employer is not disappointed. His daughter takes a fancy to the young hero. Eventually she falls in love with him, and he with her. At the eve of the big race, a young woman, confederate of a crook, who conducted a gambling hall, becoming purposely acquainted with the hero, invites him to the hall. The hero sneaks out of the window at night and goes to meet her. At the gambling place he is induced to gamble; he loses two thousand dollars. He is shocked to learn that the blue chips were so costly and tells the gambler that he cannot pay his loss. At the false pleas of the young woman, however, the gambler agrees to accept an "I. O. U." But instead of signing an "I. O. U.," the hero is tricked into signing a bank check. After the hero had affixed his signature, the gambler threatens to have him arrested unless he threw the race. The hero, frightened, agrees to do so. But on the day of the race he, realizing how it would hurt the heroine, runs it with all his heart and wins it. The

villain orders the detective to arrest him but his employer makes the check good, because his daughter loved him.

John Francis Natteford wrote the story, Richard Thorpe directed it. Wesley Barry is the hero, Nancy Dover the heroine, Pauline Garon the confederate of the crook, and Larry Steers the crook. The talk is sharp and clear. (Silent values, fairly good.)

"Under Montana Skies"*(Tiffany, Sept. 8; running time, 55 min.)*

A fair western melodrama of the program grade. There is not very much human interest in the action, and the situations are not the kind that appeal to one's intelligence, but the fast action, usual in pictures of this type, should help put it over as a fair evening's entertainment for the smaller towns.

The action unfolds around a cowboy (hero) and a company of stranded actors, among whom is the heroine, leading woman of the troupe. The hotel proprietor had put the actors in jail for failure to pay their hotel bill, and the hero, who had become attracted by the beauty of the young heroine, so arranges matters that the hotel proprietor is forced to withdraw his charges, and the troupe prepares to give a show. The hotel proprietor's wife spoils things by chasing them away from the opera house. The hero, however, calls on her and pretends to make love to her. She "falls" for it and they agree to meet that night to spoon by the moonlight. The hero is thus able to keep her away while the performance is on. The villain and his gang, however, were waylaying for the hero. They abduct him and make him their prisoner. They then go to the theatre to rob the box office. They succeed. The hero is able to escape from his captivity and to reach town in time to learn what had happened. He gives chase and overtakes the villain, whom he brings back to town with the stolen money. The heroine agrees to remain with the hero as his wife.

The story is by James K. Aubrey; the direction, by Richard Thorpe. Kenneth Harlan is the hero, and Dorothy Culliver the heroine. Slim Summerville, Ethel Wales and others are in the cast. The sound is fair. (Silent values, fair.)

"Animal Crackers"*(Paramount, Sept. 6; running time, 101 min.)*

Very entertaining! Although the plot is very thin, the fun supplied by the four Marx Brothers is of such a nature as to keep one entertained and very much amused throughout the picture. There is never a dull moment; one no sooner finishes one laugh, than one is thrown into another. The antics of these four brothers are diversified, Groucho talking nonsense continually, Harpo, not talking at all but pantomiming, Chico doing both, and Zeppo just acting as a feeder for the jokes of Groucho:—

Groucho, an explorer, visits a wealthy Long Island home as the guest of honor, taking along Zeppo as his secretary. Chico and Harpo are hired as musicians for the party. During the week-end a famous and expensive painting is stolen. Groucho sets out to investigate the robbery. Many situations arise, but it is finally discovered that the heroine had caused the original painting to be removed so that she might, by inserting the copy made by the hero, determine whether his work is good or not. Some one else, however, had the same idea and inserted her painting in place of the hero's, and as hers was of a very much inferior quality the deception was immediately discovered. The heroine had hidden the original painting but to her horror she discovers that it had been stolen. Everything is finally cleared up when Harpo returns all the paintings. The wealthy art patron is very much impressed with the hero's copy and commissions him to paint his portrait.

The plot was taken from the musical comedy by George S. Kaufman and Morris Ryskind. It was directed by Victor Heerman. Others in the cast are Lillian Roth, Margaret Dumont, Louis Sorin, Hal Thompson, Margaret Irving, Kathryn Reece and others. The talk is very clear.

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant, Fox-West Coast Theatres, in the City of Los Angeles, California, and in other cities and towns in the southern half of California;

e. Giving or attempting to give defendant, Fox-West Coast Theatres, the right to select and contract for motion picture films to be exhibited at the theatres maintained and operated by it, or at theatres in behalf of which it contracts for motion picture films, before negotiations are entered into for film contracts with unaffiliated exhibitors; and

f. Entering or attempting to enter into film contracts whereby defendant, Fox-West Coast Theatres, is given the right to select for exhibition a certain number of motion picture films from the annual product of certain of said distributors to be selected by Fox-West Coast Theatres, from time to time during the season for the purpose and with the effect of preventing unaffiliated exhibitors competing with Fox-West Coast Theatres from contracting for and securing any of the product of those exhibitors immediately after the release thereof because of the requirement that the distributors not contract with any other exhibitor until Fox-West Coast Theatres had made its selection.

Nothing in either of the foregoing subdivisions e and f of this paragraph 5 shall be construed as preventing the defendant distributors acting separately from entering into contracts with the defendant, Fox-West Coast Theatres, for motion picture films to be exhibited at theatres maintained and operated by or at theatres for which Fox-West Coast Theatres contracts for motion picture films, or from permitting Fox-West Coast Theatres from selecting for exhibition a certain number of motion picture films from the annual product of such distributors, or any of them, from time to time, before said distributors or some of them enter into negotiations or contracts with unaffiliated exhibitors for, or permit unaffiliated exhibitors to select, motion picture films from time to time for exhibition purposes, nor as preventing Fox-West Coast Theatres from entering into contracts for or making selections of motion picture films for exhibition purposes before the time when unaffiliated exhibitors, or some of them, have entered into such contracts or made such selections.

6. That the defendants and their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them or any of them are enjoined from taking concerted and agreed action to prepare, publish, adopt, attempt to enforce, or enforcing any uniform plan, system or schedule of zoning and/or clearance with the intent or for the purpose of unreasonably—

a. Excluding said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California.

b. Excluding said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant, Fox-West Coast Theatres;

c. Giving certain designated motion picture theatres operated by said defendant, Fox-West Coast Theatres an arbitrary and unreasonable protection over competing theatres operated by unaffiliated exhibitors; and

d. Giving motion picture theatres operated by said defendant, Fox-West Coast Theatres, an arbitrary and unreasonable clearance over motion picture theatres operated by unaffiliated exhibitors.

Nothing in this paragraph 6 contained shall be construed as prohibiting Fox-West Theatres from negotiating for or entering into any lawful contract for motion picture films for exhibition purposes with any distributor separately.

7. That nothing in this decree contained shall be construed to declare a classification of theatres according to the method described in the petition as first, second, third or subsequent run or runs theatres, or such other reasonable classification as may hereafter from time to time be in use in the motion picture industry or zoning of such theatres or clearance and/or protection of motion picture films for exhibition purposes as between theatres, including clearances and/or protection according to runs or price of admission, to be illegal as such or in violation of the Act of Congress of July 2, 1890, entitled "An Act to Pro-

tect Trade and Commerce" commonly known as "Sherman Anti-Trust Act," or as prohibiting any defendant from selecting its own customers and bargaining with them in accordance with law, or any affiliated exhibitor from exhibiting at any time its own films in theatres owned or controlled by it.

8. That the terms of this decree shall be binding upon and shall extend to each and every one of the successors in interest of any or all of the defendants herein.

9. For the purpose of this decree in case any defendant is owned directly or indirectly by another defendant, the two defendants shall, so long as such relationship continues, be deemed one defendant.

10. That jurisdiction of this cause be and it hereby is retained for the following purposes:

a. Enforcing this decree;

b. Enabling the plaintiff to apply to this court for a modification, but not for an enlargement, of any of the provisions of this decree; and

c. Enabling the defendants or any of them to apply to this court for modification, but not for enlargement, of any of the provisions of this decree on the ground that the same have become inappropriate or unnecessary.

Any application by any party hereto under the foregoing subdivisions, a, b and c of this paragraph 10 shall be made in open court upon notice to all of the parties hereto, and any of the parties hereto, upon such application, shall have the right and privilege of requiring the production of witnesses upon whose testimony such application is sought or opposed, and of examining and cross-examining such witnesses in accordance with the rules of the Court.

DONE in Open Court, this 21st day of August, 1930.

GEO. COSGRAVE,

District Judge.

* * *

The gist of the decree seems to be the following: A distributor has no right to exclude independent theatre owners from contracting for film just because Fox-West Coast Theatres has a theatre in opposition to him, or to prevent such exhibitor from showing two features on one bill, as well as to give away premiums; or to grant to a theatre owned by Fox-West Coast Theatres unreasonable protection over a competing independent theatre; or to prevent an independent theatre from contracting for first or second run, or first suburban run, film, just because there is a Fox-West Coast Theatre house in that locality. The court decree enjoins him from doing so; it also enjoins Fox-West Coast Theatres from demanding unreasonable and discriminatory protection over independent theatres, or from "picking" a certain number of pictures from a distributor's annual output, barring the competing independent theatre from negotiating for that distributor's product until after it did its "picking."

The decree does not, of course, prevent Fox-West Coast Theatres from "picking" a certain number of pictures from a distributor's yearly output, so long as there is no conspiracy or concerted action with other distributors; or any distributor from selling to Fox-West Coast Theatres before he sold to independent exhibitors, provided he does so without agreement with other distributors; or from granting to Fox-West Coast Theatres protection, so long as such protection is reasonable and is not granted in concert with other distributors.

Though the decree applies only to Southern California, an exhibitor in other parts of the country who finds himself discriminated against may bring suit against the discriminating distributors and circuits, using this decree as a basis.

The term "unreasonable and discriminatory" protection is very elastic, and its definition may have to be determined in each case by the jury. In the opinion of this paper, all protection is unreasonable and discriminatory when all competitors are not given an equal opportunity to purchase the same product.

A circuit should be entitled, of course, to some consideration because of its ability to buy on a "wholesale" basis, so long as the discount it gets remains within reasonable limits, and is granted only because of its ability to make purchases in great volume, and not because of its desire to exclude the product from the independent competing factors. But today the independent exhibitor cannot buy product, no matter how much more than the circuit he is willing to offer, because of the understandings among the big companies. Producer-distributors' practice of getting together and of fixing the terms on which the independent theatre owners should purchase film that makes the act unlawful.

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PUBLIX'S DEMAND FOR UNREASONABLE PROTECTION AND A WAY OUT

The French people have an expressive adage, which applies in the case of Publix Theatres—"The appetite increases in the eating." In the old days, the Famous Players-Lasky theatres, now Publix, or Paramount-Publix, were satisfied with a protection ranging anywhere from seven to fifteen days. But when Sam Katz became the president of Publix, he felt that he had to make good. And in order for him to make good, and thus justify the big salary that he was getting with the percentage on the profits, he had to do it by killing the business of his competitors, independent theatre owners.

If he could only keep the films away from them long enough to make them stale, naturally he could succeed; and he started demanding longer protection. In the Chicago territory he had a regular printed form, which he required every exchange that hoped to deal with him to sign, under the penalty of losing his business. And the exchanges had to bow to the will of the Chicago Czar.

Even long protection was not enough to satisfy his desire for bigger profits; he had to shut the film off his competitors. One of his victims was the Marx Bros. But thanks to the ability of Mr. Rosenberg, their attorney, Sam Katz capitulated.

Seeing how easy it was for Sam Katz, the destroyer of First National, to force his demands upon the distributors, he kept on demanding longer protection, until in some territories he forced them to grant him anywhere from six months to one year.

As a result of Judge Thatcher's decision, the Hays organization advised the producers to call independent exhibitors' representatives into conferences for the purpose of adjusting zoning and protection to a point where it would at least appear legal. Independent exhibitors, right or wrong, responded to the call and they agreed with representatives of other distributors upon zoning and protection of a sort that appeared as serving the interests of all fairly. But representatives of Sam Katz invariably stepped in, always at the last minute, and upset the apple cart, by demanding even longer protection than they enjoyed before.

The theatre department of Paramount-Publix is what Sam Katz is—ruthless and heartless. Whenever any one of his subordinates sees an opportunity to put a theatre over, Sam Katz does not hesitate to encourage the erection of a theatre, regardless of how many other exhibitors may be sent to the poor house. Sam Katz has no feelings

about any one else. All he sees before him is power. And he wants it even if he has to step on the throats of small fellows.

You may expect no sympathy or pity from Sam Katz. If you are in his way, he will crush you. Under the circumstances, there is only one thing for you to do: If you are within the radius of the Publix protection and you are unable to obtain film within a reasonable length of time from its release, point out to the merchants of your town the fact that the people of your community go to the next town, where Publix has a theatre, to see pictures, and that when they go there they spend their money in that town buying other things besides amusement. Arouse them to the point where they will write to your Congressmen, or to the legislators of your state, urging them to pass laws taxing foreign corporations to death, besides passing other legislation, protecting your interests. Remember that, with the backing of the merchants and of the other business men of your town, you will be able to bring about a correction of the situation. Your one aim should be to make them realize that, when the money goes out of town, not only you but also they suffer.

IS THIS A PUBLIX PLOT?

W. A. Steffes, of Minneapolis, manager of NORTHWEST THEATRE OWNERS ASSOCIATION, and for a long time its president, accuses the Paramount-Publix organization of duplicity in the matter of protection. He thinks that the excessive protection demands are put forward by Publix representatives in co-operation with the other members of the Hays organization; but while the others are standing by the common protection demands Paramount-Publix quietly sells its product to the independent exhibitors on protection terms different from those they officially demanded at the different zone meetings.

"We have evidence where quite a few times Publix has demanded protection," Mr. Steffes writes to this office, "and then gone in and sold the towns, eliminating it entirely."

It would not surprise this paper if what Mr. Steffes accuses Paramount-Publix of doing is borne out by the facts; the other producer-distributors have acted as a catspaw for Paramount so long that they would be lost in another role. Take, for instance, the membership of the lesser companies in the Hays organization: I don't know what benefit they have received so far but I do know that they have had a hard time keeping the wolf from

(Continued on last page)

"Leathernecking"

(Radio Pictures, Sept. 15; running time, 80½ min.)

An enjoyable musical comedy, with U. S. Marines as the characters. It has been made enjoyable because equal attention was paid to the plot as was to the music. There is much comedy all the way through, contributed mostly by Louise Fazenda and Ned Sparks, and the attention is held well. The music, besides being melodious, is reproduced extremely well, owing to the high class recording.

The action unfolds in Honolulu, among U. S. Marines, stationed in that island. The hero, a private, meets the heroine and is attracted by her beauty. In order to impress her with his importance and thus induce her to pay greater attention to him, he tells her that he is a Captain. The heroine goes to the barracks and the hero is forced to make good his statement that he is a Captain. His mates steal one of the uniforms of a Captain and the hero puts it on. The heroine invites him to a party at her home and he goes there in the Captain's uniform. Some of the leathernecks go to the party uninvited. The heroine sees him fraternizing with the rank men and condemns him for it. One of the Marines informs her that the hero is not a Captain. This naturally brings about a break in their engagement, the heroine's father becoming angry at the deception. A friend (Lilyan Tashman) of the heroine plans to bring the two together again. She invites them both on her yacht, but she does not let the heroine know of her plans. When the heroine sees the hero on board she is chagrined. A storm arises and the yacht is wrecked on a lonely island. The hero is able to rescue the heroine and to reach ashore. A rescue party is sent by the Navy and the hero is put under arrest for impersonating an officer. Later on, however, the hero, instead of being punished, is notified that he had been made a Captain because of the bravery he had shown in the Nicaragua campaign; and since the date on which the order had been signed by the President antedated the date on which he had worn a Captain's uniform, he is exonerated, because he had the right to wear such a uniform. The heroine is, of course, happy, because she loved the hero; and so is the hero.

The plot has been founded on a stage play by Herbert Fields, Richard Rogers and Lorenz Hart. Eddie Cline directed it. Irene Dunn, Ken Murray, Louise Fazenda, Ned Sparks, Lilyan Tashman, Eddie Foy, Jr., Benny Rubin and others are in the cast. The talk is clear. (Silent values, good, in the parts where there is no music.)

"Sweet Kitty Bellairs"

(Warner Bros., July 26; running time, 63 min.)

Draggy! There is no plot to speak of, and there is very little action throughout. Neither is there any human interest, for the story centers around a flighty, flirtatious heroine, very much aware of her physical charms. Some of the situations are risqué. In one place, the talk is "dirty." The music is not entertaining because most of the lyrics are mumbled and are not understandable. It is done in all technicolor and at times the effects are pleasing. The action takes place in the 18th century.

The plot was taken from the novel by Egerton Castle. It was directed by Alfred E. Green. In the cast are Claudia Dell, Ernest Torrence, Walter Pidgeon, Perry Askam, June Collyer, Lionel Belmore and others. The talk is indistinct at times.

"Three Faces East"—Constance Bennett and Eric von Stroheim

(Warner Bros., Aug. 9; running time, 71 min.)

Interesting and entertaining, with many suspenseful moments. The story concerns itself with people engaged as spies. One of the thrilling moments is where the heroine, supposedly a German spy but really a British, acting under instructions from the hero, a German spy, and while a guest in the home of the English Minister of War, steals down to the minister's private room during the night. Her purpose is to open the safe, to find the document that would tell when the American forces were to be shipped over to France so that the information might be passed to the German submarines, to sink the boats. The picture holds the interest to the very end:—

The heroine, an English spy, is working with the Germans as a spy. Her intentions are to get the head

of the German spy system. The Germans order her to go to the home of the English Minister of War and there to pose as the fiancée of their son, who had been killed in action, so as to learn the movements of the American ships that were to carry the American army across. She is at the British minister's home just a short time when she finds out that the hero, who posed as a butler, is her German accomplice, but she is not aware of the fact that he is the master mind. She contrives to have him fall in love with her. After opening the safe one night, she gives him the desired information about the movements of the American troop ships. The following night, however, she tells him that those plans had been changed. He rushes with her to his hiding place, where he kept a wireless telegraph outfit, intending to relay to the German submarines the change of plans. While there he confesses his identity to her. Upon hearing this, the heroine holds him up with her gun and places him under arrest. But she had to shoot and kill him, because he tried to send the message through. She is later congratulated by the heads of the English forces for her fine and clever work.

The plot was taken from the play by Anthony Paul Kelley. It was directed by Roy del Ruth. Others in the cast are Anthony Bushell, William Courtenay, Crauford Kent, Charlotte Walker and William Holden. The talk is clear.

"Escape"

(Radio Pictures, Sept. 8; running time, 73 min.)

This is not a drama; the action shows the hero, an escaped convict, hunted by the British police, he making every effort to escape them. His trials and tribulations while he is hunted like a beast, his fright when he is in tight places, his joy when he is helped by some kind person, are portrayed by Sir Gerald du Maurier, who impersonates the escaped convict, with extreme realism. The action holds one's interest pretty tight all the way through. The hero awakens considerable sympathy, too; so does the Anglican minister, when the hero, towards the end of the picture, seeks shelter in a church. The minister hides him and attempts to give him solace:—

The hero, a London clubman, former Captain in the British Army and a World War hero, while strolling through Hyde Park, is accosted by a young woman, who made it a business to solicit. The hero listens to her good-humoredly but refuses her invitation. A detective, who had been assigned to follow her, seeing her talk to the hero, rushes up to her and arrests her for soliciting. The hero does not want to see her arrested and attempts to persuade the detective to release her on the ground that it was he who had spoken to her first. But the detective becomes insulting. Telling him that two people have a right to talk without meaning anything wrong, the hero strikes the detective in the face. The detective, in falling, strikes his head against the bench and is killed. The hero is arrested, tried and convicted. The testimony of the girl contributes to making his sentence light. He is sent to prison for five years. Unable to stand the prison life, he, after serving three years, escapes one day during a dense fog. Word is sent out of his escape and a reward is offered for his capture. The hero succeeds in eluding his pursuers for several days. But he is full of fright. Twice he is helped by two young women to elude the police. He is grateful for their help. He eventually finds asylum in a church. But the bell ringer sees him and notifies the authorities. The minister discovers him in the rectory. Instead of giving him away, he attempts to hide him. The police enter the rectory and he convinces them that he is not hiding there. But a civilian asks him point blank if he had seen the escaped prisoner. The hiding hero, realizing the futility of trying to escape, and feeling that the minister would have lied rather than give him away, comes out of his hiding and assures the police that the minister did not know he was hiding there. He is sent back to prison.

The plot has been taken from John Galsworthy's play. The picture was produced in England by Basil King, with an all-British cast. The production is very good, direction, acting and sound recording being of high standard. (Silent values as good as the sound values.)

Editor's Note: It is difficult to say how the American picture-goers will accept a picture of this kind. It seems as if it will appeal to cultured picture-goers.

"Danger Lights"*(Radio Pictures, fall release; time, 74 min.)*

A very good railroad melodrama, well acted by Louis Wolheim and Robert Armstrong as well as by every member of the cast. There is human appeal in the action, and the interest is held tight all the way through. There are also some thrills. One of the thrilling situations is where the shoe of Robert Armstrong is caught in a switch and the express train is shown bearing down upon him. Louis Wolheim, with his great strength, pulls his foot out although he had every reason to let him die, because Armstrong had stolen the girl he loved. Another thrilling situation is where Armstrong runs the train at high speed to Chicago, carrying the injured Wolheim along. The recording is remarkable; the sounds are so natural that one feels as if being present in a railroad shop, or in a railroad yard, or watching actual trains speeding by. The photography is sharp:—

Louis Wolheim, division superintendent of a railroad, rules his men with an iron will. Although he acts and appears ruthless, however, he has a tender heart. He shows it when any one of his men needs help or solace. He is in love with the heroine, daughter of a crippled father, whom he had helped since his crippling. A landslide occurs and blocks traffic. Louis Wolheim rushes to the scene to have the tracks cleared. Being short of men, he impresses into service the hoboes he had discovered in a freight car. Among them is Robert Armstrong. Armstrong refuses to work and Wolheim knocks him down. He is then forced to work. Wolheim admires Armstrong's spirit and takes an interest in him. Having learned that he was a railroad engineer once, discharged because of insubordination, he plays upon his love for railroading and thus induces him to go to work. He helps promote him and in a short time he has him reinstated in his former position, with all his seniority rights. But he and Jean Arthur, being both young, fall in love with each other; they reach a point where they can no longer hide their feelings from each other. They decide to elope while Wolheim was out clearing another landslide. Robert's foot catches in a switch and Wolheim, who had rushed to the station when he had learned that Jean and he were eloping, is determined to let him die when he, realizing that Jean loved him, pulls him out. But he is struck by a train and injured dangerously. The doctor states that only an operation in Chicago can save his life, and that it must be performed within five hours. Armstrong volunteers to run the train at a dangerously high speed, but he reaches Chicago in time for the operation, which saves Wolheim's life. Wolheim, however, does not want to live, having lost the woman he loved. But as he heard railroad men say that he is "done for," his desire to show them that he is not done for, brings back to him the desire to live. Having realized that Jean could never be happy as his wife, he urges her to marry Robert.

The story is by James A. Creelman; the direction, by George B. Seitz. Frank Sheridan, Robert Edeson, Hugh Herbert, James Farley, Allan Roscoe and others are in the cast. The talk is clear. (Silent values, excellent.)

"The Sea God"—with Richard Arlen and Fay Wray*(Paramount, Sept. 13; running time, 73 min.)*

An exciting south sea island story, with the interest held tight throughout. There are some situations that are very suspenseful. One of these is where the hero's ship is attacked by the cannibals while the hero, in a diving suit, was at the bottom of the sea searching for pearls. Other suspenseful situations are those that show the hero worshipped by the cannibals as a god; he had been unable to divest himself of his diving suit and when the cannibals saw him in that form they were awe-stricken. Still another is where the hero and the heroine are shown made captives by the villain; and later when they are all attacked by the cannibals.

The hero had saved an old man at sea. For this, the man, before dying, tells him of an island where pearls could be found, and the hero sets out to find the place. The heroine hides on his boat in order to get away from the villain who is intent on marrying her. The hero had been in love with her all the time and she with him, but because of a misunderstanding they had parted. He thought she had decided to marry the villain. The villain and his gang follow the hero's boat. While the hero is deep-sea diving the cannibals attack and burn

his boat and make the heroine and the crew captives. He cuts the air hose and reaches the shore. Unable to divest himself of the diving suit he wanders into the camp of the cannibals. They take him for a god and worship him. This gives him a chance to free his bound mate and the heroine. While on the island they find valuable gems. The villain, however, has discovered them and sends the heroine back to his boat. He searches the island to kill the hero but the cannibals come upon them unexpectedly and kill him and most of his men. The hero manages to get into his diving suit and frighten them again. He goes into the sea with the suit on, and while under water divests himself of it and swims back to the villain's boat, where he finds the heroine and his friend, and the jewels.

The plot was based on John Russell's story "The Lost God." It was directed by George Abbott. In the supporting cast are Eugene Pallette, Robert Gleckler, Ivan Simpson and others. The talk is clear.

"Good News"*(MGM, Aug. 23; running time, 87 min.)*

The musical play, from which this plot was taken, has been transplanted to the screen in its entirety, with very little imagination. It has an inane plot that revolves around a college football story. Every five minutes during the picture the cast jumps into a dance or a song. Sometimes they sing well and dance with vigor, but the picture is "spotty"; entertaining in some spots, but dull in most others. The cast behave more like nincompoops than college students, and though they try very hard to be funny, their humor is rarely entertaining.

The hero, chief player on the football team of his college, had failed in his astronomy examination. This meant that he could not play with his team in the most important game of the season. The professor consents to permit him to take the exam over again the day before the game. The heroine, who is the honor student in that subject, coaches the hero, and they fall in love with each other. He passes the examination and there is great rejoicing in the college. The hero, however, before he had met the heroine, had proposed to her cousin and she had promised to marry him if he won the game. He is very unhappy, as is the heroine, but they decide he must go through with his promise. The game is won, and the heroine's cousin suggests that she and the hero go through a rehearsal of their wedding. To the hero's surprise he finds the heroine in the role of the bride, because his former sweetheart realized that he did not love her but that he loved the heroine.

The plot was adapted from the musical comedy by Schwab and Mandel. It was directed by Edgar J. MacGregor and Nick Grinde. In the cast are Bessie Love, Mar Lawlor, Stanley Smith, Cliff Edwards, Gus Shy, Lola Lane, Dorothy McNulty and others. The talk is clear. (No silent values.)

"Borrowed Wives"*(Tiffany, July 28; running time, 64 min.)*

There is every indication that "Borrowed Wives" will cause riots of laughter in crowded houses. It is a mixture of bedroom farce and spooky comedy.

All the mysterious doings come from the fact that the young hero (Rex Lease) must marry before midnight in order that his wife might inherit the fortune willed her by his grandfather. He is in love with the heroine (Vera Reynolds), but he gets into difficulties with the police authorities on account of his speeding to reach the heroine before his rival had reached her, and with the villain, because of a bad check he had given him. The villain threatens to have him arrested but he is able to convince him that, if he could only marry before midnight that day, he would get enough money to pay him. The villain immediately furnishes him with a "wife" in the person of his "sweetie." But the well laid plans go wrong at the house of his uncle, where the documentary evidence of his marriage was to be produced, because his uncle, whom no one had suspected of being mentally unbalanced, his mania being to cause the disappearance of people, secretly abducts, first, the would-be wife, and, afterwards, the heroine. But the uncle's evil doings are soon discovered and the missing persons are rescued from behind sliding panels and secret passages, and from the ferocious tiger, which the uncle had unleashed.

Scott Darling wrote the story, and Frank Strayer directed it. The talk is clear. (Silent values, excellent.)

their doors. And yet they insist on belonging to the same group. Perhaps the threat of shutting out the small fellows' product from their theatres is the thing that turns the trick.

Paramount-Publix, in demanding unreasonable protection over small independent exhibitors, are inviting state legislation that will not be to their liking. They may succeed in elbowing out many independent exhibitors, but these and those that will remain will not stand idle and see their investments wiped out without a fight. They have many friends in the legislatures; when they tell their troubles to them, tax bills may be introduced that will tax the big circuits to death.

Paramount-Publix had better look out!

ZUKOR AND PROSPERITY

Mr. Adolph Zukor, President of Paramount-Publix, called on President Hoover recently and told him that, so far as he knows, the country is in a prosperous condition, and that reports to the contrary were exaggerated.

Shortly after he made that statement to the President, Paramount-Publix started laying off employees; and according to reliable reports the number has reached the round figure of 5,000. I know of one territory where in its home office alone it laid off sixty persons—New Orleans.

The sad part about this sort of prosperity, however, is the fact that his company, instead of laying off persons with a salary that would mean something towards economy, has laid off small salaried persons, persons to whom loss of position may mean even starvation.

When you are about to contract for film, remember that Paramount-Publix, by laying off so many employees, has contributed its bit toward harder times.

THE REFUSAL OF WARNER BROS. TO CONFIRM PLAY-DATES

This paper has been informed by exhibitors that Warner Bros. at no time confirm play-dates. In consequence, a branch office is able to withdraw play-dates made available by it within a few days from the time the picture is to be played by an exhibitor, and the exhibitor has no way to prevent them from doing so. In many cases, this has resulted in great loss to an exhibitor.

An exchange is obligated to confirm play-dates. So in case the Warner Exchange should refuse to confirm your play-dates you may refuse to play the pictures.

There is no reason why Warner Bros. should not do what every other exchange is doing.

THEY DO THINGS IN TEXAS

Will H. Horwitz, of HORWITZ-TEXAN THEATRES, of Houston, Texas, is suing Paramount-Publix under the Texas laws for conspiracy in restraint of trade. He is making every big producer-distributor a co-defendant.

In his suit, Mr. Horwitz accuses the defendants of having withheld film from him by the system of protection with the object of forcing him to increase his admission prices.

The Texas Anti-Trust laws are very severe and the sentiment against corporations is very strong

in that State. Consequently, Mr. Horwitz's chances of winning his suit are great.

This paper has often stated that the only way to force the producers to abandon their illegal system of protection is to take them to the courts. If enough suits were instituted against the big companies as well as all the heads of the industry, including Will H. Hays, they would soon abandon discriminating against the American public and forcing it to pay for its picture entertainment higher admission prices than it would pay in its neighborhood theatres.

VARIETY'S TELEVISION DREAMS

The issue of *Variety* of August 27 contains an article informing its readers of, what it thinks, the fact that American Telegraph and Telephone Company is doing intensive television experimenting for homes, and that it has developed it to the point where, if it can obtain air channels from the Government, it will kill the possibilities of home talking moving pictures.

The *Variety* reporter states "authoritatively" that, "right in Manhattan the wizards have a television station that every other night is broadcasting bands, acts, and soloists for distances of from 10 to 60 miles to the homes of electric executives and their friends."

"A week ago last Friday night," the news account states gravely, "a well-known film executive happened in, unknown, to one of these inner circle tete parties. . . ."

"What this film executive saw convinced him that film-in-the-home . . . is definitely out. 'The picture vision was clearer than from my own 16 millimeter film and the sound was better than that of my radio. . . .'"

For the benefit of *Variety*, HARRISON'S REPORTS may say that American Telephone and Telegraph Company has not been broadcasting nightly "bands, acts, and soloists," and therefore no film executive could have been present at a demonstration, for the reason that it has no broadcasting station such as the article describes. Although this paper knew that the account was but a fabrication of the *Variety* reporter, yet because of the scare that it might throw into the hearts of the exhibitors, it went to the trouble of inquiring to learn if there is even a foundation of truth in the statements, and it has found out that there is none. From authoritative sources it has learned that American Telephone and Telegraph Co. is not licensed to do development work in that field. The only experimenting it is doing in television is for telephone booths, for the benefit of its telephone subscribers; and the picture does not exceed the head of the talking person and part of the shoulders, a few inches square in area.

On the opposite page, another *Variety* reporter reports that the television pictures that were to be shown in Times Square and at the Ansonia Hotel by the Jenkins people with the cooperation of the *Evening Journal* proved a total failure; the picture could not be seen in the daylight. Anyone who has read the series of four articles on television, printed in this paper recently, could have known, without even being present, that the demonstration could not have proved anything but a failure.

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ABOUT "HOLDING OVER" OR "BICYCLING"

The latest Bulletin of Associated Theatre Owners of Indiana contains a piece of sound advice to the organization's members, which advice might apply equally to every exhibitor in the United States who continues taking chances with holding over film without a written permission from the exchange.

After lamenting the fact that the editor finds it necessary to dwell upon such a subject after treating on it repeatedly, he says: "Have every part of the agreement written in the contract; be sure to get written permission from the exchange if you hold a film longer than your contract says; remember no bicycling or taking a film and using it in any other theatre than that mentioned in the contract (if you own two theatres in a town or neighborhood and don't know which one you will play the product in—protect yourself by making the contract read 'Grand or Princess' Theatre, Blankville.) Don't forget on percentages to account for every penny taken in or due to the distributors.

"Some of the exhibitors got into trouble because the checkers from the companies pretended to lose interest after the first day of the run and went home. When the checkers went home, the detectives went on the job. . . ."

The trouble with some exhibitors is the fact that they make a bad bargain in the beginning of the season and then try to offset it by either holding over the film or running it in two theatres instead of one, as their contract calls for. They know that it is wrong to hold over a film, but they try to square themselves up with their consciences by making themselves believe that, since the exchange cheated them, it is not wrong to cheat the exchange. It is a poor reasoning, and unwise, for if they are caught in the act what it costs them to square things up with the exchange is aplenty. The law does not fool with copyright violations; the fine is anywhere from \$250 to \$5,000 for each violation; and if the plaintiff wants to punish the violator criminally, he has the right, by law, to do so. All he has to do is to turn the case over to the District Attorney, who will do the rest.

The exhibitor who thinks that he can get away with a holding over of film or of bicycling is fooling no one but himself; the producers are spending thousands of dollars every year in maintaining an organization (known as the COPYRIGHT PROTECTION BUREAU), to protect their investments with from just such cases. And, like the mounted police of the Canadian Northwest, they always get their man.

The time when an exhibitor can get "even" with the exchange is not after he signs the contract, but before. That is the time when he must figure out how much he can pay for film and come out with a profit.

There are times when a side agreement is made between the salesman, or the exchange manager, and the exhibitor for certain concessions in case the pictures should fail to draw enough to leave the exhibitor a profit. Remember that the Copyright Protection Bureau knows nothing about such agreements, and cares little about them, unless they are in the contract. And no court of law will ever pay any attention to such agreements, unless they can be proved by two or more witnesses. So you should make the representative of the distributor write every promise in the contract. Remember that when an exchangeman makes promises he does not write in the contract, he violates the express orders of his company.

Let me repeat my advice: the time for you to get even with an exchange is not after, but before you sign your contract.

PREDICTIONS THAT HAVE COME TRUE

According to trade papers reports some producers, licen-

sees of Western Electric, are coming East to have a show-down with J. G. Otterson, of Electrical Research Products, Inc., about the patent situation.

Although the patent situation is one of the motives that is prompting the E. R. P. I. licensees to come East to talk with Otterson, the real reason is the defects of his recording system. They have seen how simple and how inexpensive is the variable width (Photophone) recording system and they want it; they want Otterson to get it for them, instead of the variable density (Movietone) system they are now using.

When Otterson first started dealing with the producers, he sought to mystify them by using much of what is commonly called, "hay wire"; he installed regular telephone switch board systems in the studios, so complicated that it takes many persons to operate them.

His gag would have worked for a long time if it were not for the simplicity of the variable width system; only two men are required to operate it. Many retakes are necessary with the variable density system. In the printing, no trouble is experienced with the variable width system, because it is not necessary to have the sound track of the same degree of blackness as the picture part of the film. The blacker the sound tract is, made, in fact, the better the results. On the other hand, in the variable density system the degree of development of the sound track must be the same as that of the picture part of the film. And this is most difficult to attain.

Personally, I feel great satisfaction for having endorsed the variable width system. When talking pictures were becoming general, I conceived the idea of studying the two recording systems carefully; and after getting all the information I could on the subject I came to the conclusion that the variable width system was far superior to the variable density system, in that it was more economical in operation and gave better results in reproduction. The action of the producers in demanding that Otterson supply them with the variable width system justifies the stand HARRISON'S REPORTS took at that time.

But I doubt if Otterson will accept their suggestion. To do so would be to admit that the Western Electric engineering department was wrong. This he will hardly do. And the E. R. P. I. licensees will continue using a system that is breaking their backs in cost of operation, and that gives unsatisfactory results in reproduction.

How far superior is the variable width system you may judge for yourselves if you should happen to see "Danger Lights," the RKO railroad drama. While the story itself will not set the world afire (it is just a good melodrama), the recording is so perfect that one can hardly believe his own senses. The talk is natural—free from the slightest resonances, and the reproduction of the other sounds is true to life. When the railroad shops scenes are shown, one feels as if one were present in an actual railroad shop; when a train is shown speeding by, one feels as if seeing a real train speeding by, of hearing the puffing of a real engine, and of a genuine siren. One can hardly believe that recording could have progressed so much in so short a time.

This paper took a stand in favor also of the dynamic cone system of sound reproduction, such as is used by the RCA Photophone, as against the horn type, such as is used by Western Electric. And I am happy to say that also in this matter subsequent events have justified the bold stand I took at that time.

I may mention also my long hard fight against the disc system of sound reproduction; it has been fully justified, for even Warner Bros., its staunchest advocate, is slowly abandoning it, in preference to recording on film. This paper, in fact, dares to predict that within another year there will be no disc recording done by the big companies.

"Call of the Flesh"

(MGM., Sept. 12; running time, 100 min.)

Entertaining, in spite of the fact that it is a little too long and drags in some spots. Ramon Novarro sings very well and displays a fine sense of humor. The music is pleasing, being more along operatic lines than jazz, and blends in with the story. There is a good deal of human interest and some of the scenes have an emotional appeal; as for instance when the hero forces the heroine, by disillusioning her, to go back to the convent where she had come from, although they both loved each other; and in another, where he is forced to sing at an operatic performance, although his heart is breaking:—

The heroine, a novice at a convent, is young and longs for life. Her brother, however, insists that she take the vows and become a nun. Near the convent there is a cafe at which the hero sings and dances with his partner, with whom he is carrying on a love affair. The heroine, looking over the wall of the convent, is able to see the hero and is charmed by his voice and manner. She runs away from the convent in order to search for him and when she does find him she tells him so. He is very much charmed by her simplicity and beauty, and despite the disapproval of his music teacher, he brings her to their home to live with them. Realizing that it would not be pleasant if the girl were found there, they decide to leave for Madrid, where the hero will try out for an operatic career. The disappearance of the heroine had been discovered at the convent and when her brother is informed he swears that if he found them he would kill him. The hero's dancing partner had found the girl's cloak in the hero's room and brings it to the convent, telling them who the hero was and expressing the suspicion that he had left with the girl. In Madrid the hero gets his try-out, but the opera manager says he is too flippant, and that he must suffer first before he will be able to sing well. His music teacher is so desirous of seeing him sing that, without the hero's knowledge, he plans to pay the manager to put him in a performance in the star role. The hero and heroine, who had fallen in love with each other, decide to marry. They go to church and post the bans. They decide to have a celebration and the heroine goes out shopping. The hero receives a visit from her brother and when her brother hears she is a pure girl he begs the hero to send her back to the convent where she belongs. After much talk, the hero, thinking it the right thing to do, makes love to his old dancing partner, who had come along with the brother, in front of the heroine. This so disillusiones her that she begs her brother to take her back to the convent. That night at the opera, heartbroken, the hero sings his role with such pathos that he receives an ovation and the manager wants to sign him up. He loses interest in everything, however, and never stirs from his bed after that. His former sweetheart, realizing the wrong she had done, goes to the convent and begs the heroine to return to the hero, telling her that the hero loved her. The heroine is forgiven by the Mother Superior and is permitted to leave the convent, after which the lovers are reunited.

The story was written by Dorothy Farnum. It was directed by Charles Brabin. Capable support is given by Dorothy Jordan, Ernest Torrence, Nance O'Neil, Renee Adoree, Mathilde Comont and Russell Hopton. The talk is clear. (Silent values, very good.)

"The Sea Wolf"—with Milton Sills

(Fox, Sept. 21; running time, 87 min.)

It is too bad that Milton Sills should have died after doing the best acting in his career. His acting in "The Sea Wolf" stands out.

"The Sea Wolf" was produced twice before, both times in silent form: the first version was made by Hobart Bosworth, and was released through the Progressive Film Exchange, forerunner of Paramount; the second version was produced by Paramount. But this version is far superior, from the point of interest as well as from the point of acting. Mr. Sills succeeded in making Wolf Larsen's part, despicable as it naturally is, somewhat sympathetic. There are thrills aplenty, caused by the mutiny of the crew, who at one time push the hero overboard, he saving himself by grabbing some chain that happened in his way outside the hull of the ship. There is sympathy aroused also by Raymond Hackett, as a weakling, in whom the hero had instilled manliness; as well as by the heroine, who boarded the ship so as to be near the young man, whom she had met in the port and had fallen in love with at first sight. The closing scenes, which show the hero blinded, are pathetic. There is one scene about the

middle of the picture, which is very "raw"; it shows the hero grabbing the heroine and taking her to his cabin to take advantage of her. Subsequent events, of course, prevent him from carrying out his purpose.

The plot has been founded on the Jack London book. It shows the hero in a port in Japan, skipper of the Ghost, a whaler. His crew shanghai many derelicts. Among them is a young man. The heroine, a woman of the underworld, had met the young man in one of the drinking places and takes an interest in him. Unable to induce him to accept her help, she ships with the hero's ship so as to be near the young man; she was sure that he would be shanghaied. The hero treats the young man harshly, because his philosophy in life was "the survival of the fittest." He wanted the heroine, and as knew that the heroine was in love with the young man, he dared him to take her from him. On the way the crew revolt and throw him overboard; but he is able to save his life and to climb aboard the ship. Under the cover of fog, the heroine and the young man escape; but after several days at sea they come upon a dismantled ship with no one in sight. They board it and come to the realization that it was the Ghost. They find the hero blinded; he had been blinded by one of his men, in revenge for the loss of one of his legs, which had been bitten off by a shark when he, by orders of the hero, had been tied to a rope and thrown overboard. The hero is still defiant, but soon succumbs; he dies. The young man and the heroine bury him at sea.

Alfred Santell directed the picture skillfully. Raymond Hackett is the young man, and Jane Keith the heroine. Mitchell Harris, Nat Pendleton, John Rogers and others are in the supporting cast. The talk is not so clear in spots. (Silent values, very good.)

"Follow Thru"

(Paramount, Sept. 27; running time, 94 min.)

Buddy Rogers will need all his popularity to put this picture over, even though he is helped considerably by characters who make "dirty" remarks. The plot, which is interspersed with songs throughout, drags, is heavy and too long drawn out. Although done in all technicolor, which is occasionally attractive, the picture would have been more pleasing without it. There is a good deal of talk that has a double meaning and becomes very vulgar, as for instance in a scene in a women's shower room, where two men have secreted themselves, and in another scene, when one of these men confesses to his sweetheart that he had been there. The cast, as a whole, seemed listless and uninspired:—

The heroine, champion golf player of her club, meets defeat at the hands of her rival in an important golf tournament. She, however, does not mind this so much because of a new interest in the person of the hero, a professional golf player, who had come to the club with his friend, a girl-shy millionaire, in order to teach him golf. The hero, too, is very much attracted to her. He offers to coach the heroine in the weak points of her golf game, which she readily consents to. The hero's friend, however, afraid of all the women around the place, insists that they both leave. The heroine's girl friend, realizing that the hero and heroine are in love with each other, decides to vamp this man in order to make him stay. He discovers that this girl is the one who had robbed him of a ring, a family heirloom, at a masquerade ball when he was drunk. He pleads with her to return the ring to him, but she refuses unless he promised to stay on, which he does. The heroine's golf rival, who had known the hero for some time, wants to regain his affections and in such an endeavor tells false stories to both of them of what each had said about the other. She so incenses the heroine that the heroine challenges her to a game of golf the next morning. The hero, having believed the lies, refuses to go around the golf course with her to coach her on the important points that she is weak on. The heroine is so distracted because of her separation from the hero, that she plays a poor game until the last hole when the hero appears, having been appealed to by her friend to help her. As soon as the hero speaks to her she gains confidence and is able to win the game. It is not until later that evening that explanations follow and they become reconciled. The shy millionaire and the heroine's girl friend also decide to marry.

The plot was taken from the musical comedy of the same name by DeSylva, Brown, Henderson and Schwab. It was directed by Laurence Schwab and Lloyd Corrigan. Others in the cast are Nancy Carroll, Zelma O'Neal, Jack Haley, Eugene Pallette, Thelma Todd, Claude King, Margaret Lee and others. The talk is clear.

"Last of the Lone Wolf"—with Bert Lytell and Patsy Ruth Miller

(Columbia, August 26; running time, 67 min.)

Aside from its own merit, "Last of the Lone Wolf" should draw good crowds on account of the popularity of this series of romantic crook melodramas, in which Bert Lytell takes the part of the clever romantic crook. The action is speedy enough to hold one's interest tight from start to finish, and the hero's liberty is endangered seriously enough to hold one in fairly tense suspense. In some of the situations the hero is shown outwitting his pursuers in such a clever way as to provoke laughs.

This time the action unfolds in a fictitious European principality, where the hero is shown convicted to the salt mines for several years for a theft he had committed. The Prime Minister, however, promises to give him his freedom if he would recover a certain ring of the Queen's, presented to her by the King, which, as he had informed the King, the Queen had given to his Ambassador in the neighboring principality, with whom she had fallen in love. The Prime Minister had been ordered by the King to recover it as a proof of his accusation against the Queen. The Queen entrusts her lady in waiting (heroine), who is her only trusted friend, to go to the Ambassador and retrieve the ring. Provided with the necessary papers, she starts. The Prime Minister has the hero shadowed by the villain. Hero, heroine, and villain take the same train. The villain annoys the heroine and the hero is compelled to throw him off the train. Thus hero and heroine become acquainted. The hero, masquerading as an officer, and bearing false credentials, calls on the Ambassador. There he meets the heroine. The hero succeeds in taking the ring out of the safe. The theft is discovered and the hero is forced to put it back in the safe secretly. The heroine is shocked, and at the hotel, she tells the hero the reason why she wanted the ring. The hero goes to the embassy and takes it out of the safe, but instead of giving it to the heroine he hides it and gives her the empty box. On their return the villain, who had communicated with the minister, has them both arrested. The hero, however, is able to outwit the guards and to escape. The heroine returns to the Queen broken-hearted at the failure of her mission. Just as the Queen was entering the reception room with her ring, the hero, who had managed to drag the commander of the King's Guard behind a door and, gagging him, to take his uniform and to put it on, thus succeeding to remain undetected, approaches the Queen and puts the ring on her finger. She is overjoyed; and so is the heroine. The Queen is thus able to discredit the Prime Minister. She obtains a pardon for the hero, whom the heroine accepts as a husband with great joy.

Louis Joseph Vance is the author, and Richard Boleslavsky the director. Lucien Percival, Otto Matieson and others are in the supporting cast. The talk is clear. (Silent values, good.)

"Big Boy"

(Warner Bros., Sept. 13; running time, 68 min.)

Al Jolson, who impersonates a colored servant, will offend audiences in the South, as he will also in other parts of the country, by his insolence, impertinence and garrulousness. Otherwise, the picture is fairly entertaining, with Mr. Jolson predominating. There is only one suspense scene, and that is during the Kentucky Derby race, when Jolson, as the jockey, is riding Big Boy to victory, despite the efforts of his enemies to thwart him:—

The hero, whose family had been servants of the Bedfords for generations, raises the horse, Big Boy, from the day it was born, and is expected to race it in the Kentucky Derby. A group of gamblers, however, have different plans. They want their own jockey to ride the horse so as to throw the race. They have the son of the Bedford family under their control because of a bad check he had given them, and plan to work out their scheme through him. The chief of the gang, although married, pays a good deal of attention to the daughter of the family, to the displeasure of the man who loves her. The Bedford son tries to talk his mother into permitting some one else to run Big Boy at the race, but she insists that the hero's family have always been the jockeys for the family and that it was a tradition with her. The gamblers, seeing that it is impossible to carry out their schemes in that manner, insist that the son order the hero to take Big Boy out for some exercise at 3 o'clock in the morning, against the orders of the trainer. The hero does this, and when confronted, admits that he did so but at the orders of the son. The son, however, denies this and the hero, not wishing to cause

any pain into the young man, leaves and goes away. He becomes a waiter and the night before the Derby receives a visit from the daughter's sweetheart. He tells him that he is sure the race is being framed. In the restaurant they overhear a woman saying that she is the wife of the villain and that she, because of jealousy, is going to squeal that the check is a fake and that the race is being thrown. The hero, realizing the importance of the information, goes back to the Bedford stables. He is welcomed with open arms, as the daughter's sweetheart had been able to secure the check from the villain's wife and there was nothing to fear. The hero comes through to victory, although two of the racing jockeys were, according to orders from the villain, trying to push him off the road.

The plot was taken from the stage play of the same name. It was directed by Alan Crosland. Others in the cast are Claudia Dell, Louise Closser Hale, Lloyd Hughes and Eddie Phillips. The talk is clear.

It has been shown in this city as a regular picture.

"Her Man"—with Helen Twelvetrees and Phillips Holmes

(Pathe, Sept. 21; running time, 83 minutes)

A powerful story, unfolding in the Havana underworld. There are some deeply moving situations, but the entire picture holds the interest well. Though the story is not saintly, and unfolds in no saintly environment, yet the director has handled it so well that it is hardly offensive to any one. But it is not a Sunday School picture by any means.

The main point in the story is the great love of a sailor boy, (hero), mate in a freighter, with the young heroine, working in a dance hall, her job being to rob the sailors of their money and to hand it over to a confederate of hers, (villain), who had, as the spectator is made to understand, been a benefactor to her. The hero stops a sailor from annoying the heroine. But the heroine, although she likes the hero, tries to rob him as she did others. The hero catches her, but although it broke his heart to see her do that, he recognized in her better traits, hidden deep. When she hears that the hero's ship is about to leave she goes to the dock to take a glimpse of him. After the ship is gone, however, and she turns around, she comes face to face with the hero. She tries to get away from him, but he follows her and eventually makes her admit that she loves him. They spend several hours together and, after confessing that they loved each other, they agree to leave the island. The heroine goes back to get her things, and they agree that he should meet her at the dance hall. The villain had seen them together and lays a plan to murder the hero. The heroine learns of it and in order to save his life, when the hero came to take her, she pretends that she had been "kidding" him. The hero leaves broken-hearted. But a friend of the heroine overtakes him and informs him why she had acted towards him that way. His desire to rescue her from that environment sends him back, full of fight. He rushes up to the villain and engages in a desperate fight with him. He succeeds in taking her away.

The fight in the saloon is the fiercest seen in a picture for several years. There is much comedy in it, too. The plot has been founded on a story by Howard Higgin and Tay Garnett. It was directed by Tay Garnett. Ricardo Cortez, James Gleason, and others are in the cast. The talk is very clear. Miss Twelvetrees does a fine bit of acting.

"From Soup to Nuts"—with a special cast

(Fox, Sept. 28; running time, 70 min.)

This is a good comedy, and if it should be shown in crowded houses people should split their sides with laughter. There is hardly any plot to it; it is really a conglomeration of nonsensical situations. But it is laughable nonsense.

The plot has to do with the heroine's uncle, who conducts a costume shop. He is about to lose his shop to the creditors, chief among whom is the heroine's father. The hero is sent to take charge of the store. He meets the heroine and is attracted by her beauty. But when she learns that he was taking the shop away from her uncle, she gets angry at him and does not want to have anything to do with him. In the end, of course, she finds out that he meant to do no harm to her uncle. This was when the shop caught fire and burned and he told her that the insurance had been taken out in her uncle's name.

The story was written by the famous cartoonist, Rube Goldberg. Benjamin Stoloff directed it. In the cast are Ted Healy, Frances McCoy, Stanley Smith, Hallam Cooley, George Bickel, William H. Tooker and others. The talk is fairly clear. (Silent values, very good.)

HOW MUCH THE HAYS CODE OF ETHICS MEANS

When the Fox Film Corporation was about to release "The Cock-Eyed World" in Atlanta, it hit a "snag"; the censors were bent upon rejecting it.

The losses that would have been sustained from a rejection of such a picture naturally were so great that the Fox Film Corporation requested Mr. Hays to send Governor Millikin to Atlanta to see if he could not induce the censors and the other objectors, mostly women, to pass it.

When the Governor reached Atlanta he invited all the good ladies of the city to meet with him that he might talk to them on the merits of the picture.

"Now, Ladies!" he said, "This picture 'Cock-Eyed World,' which you no doubt have heard something about, I can assure you is very good entertainment. It is a picture that does not interest the women, and it has comedy that the men would understand. So we must let them have their fun."

And the good ladies passed the picture, thanks to the purification that was done to it by Governor Milliken.

In the old days, independents used to make and release sex pictures. It is no longer profitable for them to do so, for the reason that the big producers are having so much sex in their pictures that an independent sex picture would starve to death.

In "Sweet Kitty Bellairs," Kitty is heard to say, "The kind of love he wants I don't give; they take." There is talk with double meaning in "Matrimonial Bed"; "dirty" thoughts in "Dancing Sweeties," in "Anybody's Woman," "Eyes of the World," "What Men Want," "Recaptured Love," "Our Blushing Brides," "Children of Pleasure," in "Follow Through," and in others, too many to mention. And all these pictures were shown with the Hays' emblem of purity stamped on the introductory title and on the end piece.

Perhaps Mr. Hays feels that men have to have their fun!

REGARDING THE COURT DECREE IN THE FOX-WEST COAST CASE

The decree handed down by Judge Geo. Cosgrave, of the U. S. District Court for Southern California, in the Fox-West Coast case is a "consent decree"; the defendants approached the Government representatives and pleaded with them to drop the indictment against them, promising to be good in the future. And because of this fact, they cannot appeal it.

An exhibitor on the Coast may bring any or all the defendants before the court if they should impose on him "unreasonable protection," or if they should conspire to make it hard for him to obtain film.

An exhibitor living outside the territory covered by the decree may sue the producers, if they should impose unreasonable protection on him, or if they should conspire to bar him from obtaining film, or to force him to abandon the practice of giving away premiums or of putting two features on the same bill, for a restraining order, or for damages. In his suit, he may use the Cosgrave decree as a basis.

TWO INTERESTING ITEMS FROM THE NORTHWEST EXHIBITORS' ASSOCIATION

Part of a circular NORTHWEST THEATRE OWNERS' ASSOCIATION sent to the members reads as follows:

"Exercise every precaution in contracting for products for the coming year. In the matter of protection, insist upon listing of towns and theatres demanding protection; also write into the contract what theatres you follow. If you have protection over theatres, write that into the contract also. . . .

"With the market crash of last October and the continued downward trend of most stocks, the day of the producer coming into your town and threatening and bluffing to build a theatre is over. The public has held the bag and with dividends entirely eliminated or slashed to a point below bank interest, the public is washed up on investing in amusement stocks. That was the circuit's only source of money to buy, build or acquire theatres. . . ."

WRONG FOOTAGES

The length given by United Artists for "Abraham Lincoln" was 8,704 feet. Divided by 90, it gives 96½ minutes as the running time. The running time obtained at the theatre with a stop watch was 94 minutes—a difference of 2½ minutes.

Universal said that "Outside the Law" is 7,116 feet, which gives 79 minutes as the running time. The actual running time, as checked by stop watch at the theatre, was 75 minutes—a difference of 4 minutes.

First National said that the running time of "Top Speed" is 80 minutes. The actual running time at the theatre was 71 minutes, a difference of 9 minutes.

Tiffany said that "Thoroughbred" is 5,997 feet long, or 66 minutes, but the actual running time was found to be 55 minutes; that of "Under Montana Skies" 5,253 feet, or 58 minutes, but the actual running time was 55 minutes.

M-G-M said "Romance" is 6,977 feet long, or 77½ minutes. The actual running time at the theatre proved to be 75 minutes.

Columbia said that "The Squealer" is 6,358 feet long, or 70½ minutes. The actual running time proved to be 66 minutes, a difference of 4½ minutes. "Sweethearts on Parade" is supposed to be 6,247 feet, or 69 minutes. The actual running time was 67 minutes.

Paramount seems to be the only company so far to give a footage that corresponds with the actual running time of the feature. There is no reason why the other companies should tolerate discrepancies.

HARRISON'S REPORTS will praise those companies that have a good system, and will condemn those that have no system until the latter are forced to install a system that will give out correct footages.

An employee of one of the distributors told me that the part of film required for the threading, which is about fifteen feet, and the part pasted at the end of each reel, which, too, is about fifteen feet, is counted in the footage. When you count sixty feet for every reel in an eight reel film, it makes a difference in the running time of about five minutes, he told me.

There is no excuse for the distributors to count the leader and the trailer in the footage of a film; what the exhibitor is interested in is the exact running time of a feature and not in the "trimmings."

A CORRECTION

When I was making up the last Blue Section, an employee of the Universal newsreel department told me that Universal had discontinued its newsweekly.

Last week I went to the Beacon to review "Sweet Kitty Bellairs" and saw a Universal Newsweekly. I inquired at the main office and found out that they had discontinued only the silent version. The employee in question had already been discharged when I made the inquiry.

The Universal Sound News release schedule will be printed in the next Blue Section.

SAM KATZ'S ECONOMY CAMPAIGN

Sam Katz has discharged one hundred and twenty employees from the Public (theatre) end of the Paramount-Public organization in an effort to effect economies.

Unfortunately, his efforts have been misdirected, for none of those he has discharged received more than fifty, and most of them thirty-five, dollars a week.

If he really wanted to be serious in his economy efforts he could have discharged a few of his relatives, who receive anywhere from five hundred to fifteen hundred dollars a week. The discharge of one of these men would have saved as much as was saved from the one hundred and twenty men.

But relatives must be protected.

It is too bad that Sam Katz, the ambitious, has not followed the suggestion made by Voltaire, the great French philosopher, to King Louis the XV: The revenues of the State were low and the King desired to effect economies. He sent for prominent laymen, as well as for titled persons, to advise with him.

Among the laymen was Voltaire.

During the meeting a count stated to the assemblage that he effected economies in his household by selling his horses.

Voltaire rose and, putting up his hand, said: "No, gentlemen! Keep the horses; get rid of the asses!"

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No. 39

X-RAYING THE 1930-31 PRODUCTS

A number of exhibitors have asked me to give them my opinion as to what companies will have the best pictures this season.

Since the need for such information is more or less general I thought of treating on the matter editorially.

Offhand it would not be very difficult for any one to make a guess as to which producing companies will make good pictures this season. But for one to make a definite prediction is not entirely practicable; so many factors enter into the production of pictures that it will be assuming too much if one were to say that this company will make good pictures and that company bad pictures. But certain facts can be laid before you which, if you should study them carefully, should help you determine which products to buy. Bear in mind, however, that, even if you should be sure that the products you will choose will turn out to be excellent, you will not be justified in paying even half the price you paid for product last season; business conditions are at present such that if you were to make the mistake of paying it you will surely land in the poorhouse at the end of the season. Cut the price in half; and if such a cut is in your opinion insufficient to enable you to make a profit, make a further cut. Above all, do not consent to a charge for score; let it be included in the price for film. A score charge has no right to exist; the producers pay so little for the right to record copyrighted music that the average pro rata charge for each booking does not exceed fifty cents. You should also avoid contracting for pictures on percentage with a minimum guarantee; it is not safe. Besides, it is unjust, for it makes you take all the gamble and takes away all the risks from the distributor.

Columbia

Columbia is offering ten "Extended Run Giants." Of these, three are sold without stories or even authors; they are: "Dirigible," "Fifty Fathoms Deep," and a Holt-Graves production.

With a good story, "Dirigible" should draw; it seems as if this sort of pictures are a novelty and take well, if the performance of the Tiffany production, "The Lost Zepelin," is to be taken as a criterion. "Fifty Fathoms Deep" will in all probability be patterned after "Submarine," also a Columbia picture; and since "Submarine" drew well, "Fifty Fathoms Deep," too, should draw well, if it should be founded on a good story. The Holt-Graves production also may be depended upon to draw, if one is to judge it by the past performances of the pictures in which these stars appeared as a team.

Of the "Extended Run Giants," so far only "Rain or Shine" has been produced and shown; it is a thrilling comedy-melodrama of circus life—an excellent entertainment. There are other stories in the list that give great promise—"Arizona," "Tol'able David," "Charley's Aunt," and "The Miracle Woman." (The last mentioned picture may profit by the good impression that has been left by "The Miracle Man," on account of the similarity of titles.)

Of the ten "Proven Specials" that are offered by Columbia, three are sold without stories or authors; they are: "The Flood," "The Last Parade," and "The Woman Who Came Back." "The Flood" is described as "A powerful drama of retribution"; it may be something like "Noah's Ark." If so, this paper hopes that it will not follow the pattern of that unsuccessful picture. It is manifest that Columbia, by "The Last Parade," is trying to profit by the good impression "The Big Parade" left. Let us only hope that the story will turn out to be fairly big, even though we cannot hope that it will approach in any way the bigness of the "The Big Parade"; "Big Parades" are not produced every day.

Of the "Proven Specials," only "Africa Speaks" has so far been shown; it is a picture of wild animals, photographed in the wilds of South Africa, one of the best produced to this day, and one of the first with sound. In one scene, a lion is shown charging one of the blacks and tearing him to pieces; other lions join the first lion in the attack.

There are no musical comedies in the Columbia list. In this the Columbia executives have shown good sense.

STARS: With the exception of Jack Holt and Ralph Graves, who, when they appear in a picture together, draw good crowds, and of Joe Cook, who has already made a hit in "Rain or Shine," Columbia has no first-rate stars to offer; manifestly it hopes to overcome this short-coming by concentrating its energies on quality.

First National Pictures

First National is offering fourteen "DeLuxe Attractions," and twenty "Specials."

Of the DeLuxe group, seven of them, or fifty per cent, are sold without any story, or even author. The remaining seven are either stage dramas or musical comedies. "Sunny," and the all-color, "Toast of the Legion," will be musical operettas. Of the storyless seven, "Bright Lights," and "Woman Hungry" will be in color and will in all probability be musical comedies. "Kismet," which has been founded on the well known stage play by Edward Knoblock, is an oriental drama; it was produced by Robertson-Cole (FBO) in silent form, and made a box-office failure outside of the Key Cities. "The Bad Man" is described in a trade paper advertisement as a Spanish story of the desert. It is not stated whether First National will produce it as a straight drama or as a musical comedy. "Adios," with Richard Barthelmess, according to a description in the same advertisement, will be a Latin American bandit picture. "The Girl of the Golden West" was produced in silent form twice, (the first time by Paramount, the second, by First National), both times with indifferent results. "Top Speed," with Joe Brown, has already been shown; it is a fair comedy. "Captain Blood," the Sabatini novel, was produced by Vitagraph several years ago. The picture turned out to be fair, but with the strides production has made in the last few years First National should make another "Sea Hawk" out of it. "The Right of Way" was produced by Metro several years ago, with Bert Lytell; it was made into a very good picture.

Of the twenty Specials, only "Road to Paradise" and "The Way of All Men" have so far been shown in this city. The former is good, the latter fair. But not enough pictures of this group have been released to enable one to make a good guess. (Last year the First National product turned out mediocre.) And not enough description of these twenty is made to enable one to determine whether or not any of them will be musical shows.

STARS: The only first-rate stars First National offers are: Richard Barthelmess, Joe E. Brown, and Billie Dove.

Fox Film Corporation

The Fox contract contains forty-eight pictures. Of these three have been sold as star pictures—the Janet Gaynors; and as it is customary when pictures are sold by star series no story is given.

Of the remaining forty-five, with exception of two, all are founded on definite stories, books or plays. Consequently, an exhibitor knows what he must expect. This is contrary to the Fox policy of former years, when the stories were described by vague and meaningless phrases, so that

(Continued on last page)

"The Way of All Men"

(First National, Sept. 7; running time, 64 min.)

Only fair. It could have been better, but it is hard for one to sympathize with a leading character who is anything but a hero, for Douglas Fairbanks, Jr., who is the hero, does things that brand him a poor sport. For instance, because he is discharged from his position unjustly, he goes to his former employer's business competitor and proposes to him to make him a partner on the strength of valuable information about this former employer's business transactions he could give him. No hero can do such a thing and expect any sympathy. Another unsympathetic act is his dropping of the girl he loved in favor of his partner's daughter. In the end, he marries the right girl, of course, but this is impotent to bring him any sympathy.

Most of the action unfolds in a saloon in a basement, where the hero, his partner and others were imprisoned by a sudden flood, the result of a tornado. The saloon proprietor, who had provided with water-tight doors for such an emergency, has the doors shut when the water starts pouring in. They soon realize that they escaped one form of death for another—asphyxiation. Each asks the forgiveness of the others. When the air was about gone, they bravely open the door with the purpose of ending it all quickly, but to their great surprise there was no water.

The moral is that people, when their lives are in danger, become kind-hearted, but that they revert to type when all danger passes.

The plot has been taken from the play "Deluge," by Henning Berger. Frank Lloyd directed it. Douglas Fairbanks, Jr., Dorothy Revier, Noah Beery and others are in the cast. The sound is not so good; there is too much resonance.

"Half Shot at Sunrise"

(Radio Pictures, Oct. 4; running time, 81 min.)

A good musical comedy, with very little music. Bert Wheeler and Robert Woolsey manage to keep one laughing nearly all the time during this war-time travesty. They are at their funniest in a scene, where in an endeavor to escape from the Military Police, they rush into a restaurant, disrobe two waiters and take their places:—

Wheeler and Woolsey, as two soldiers, are sought by the Military Police for being absent without leave from their quarters, and for impersonating officers. One of the daughters of the Colonel of their regiment falls in love with Wheeler and in her desire to make a hero of him she steals from a trusted messenger supposedly important papers, which were to be delivered to the General, and gives them to Wheeler and to his friend to deliver. On their way they open the letter and find that by mistake the Colonel, instead of the plans, was sending a love letter, sent to him by a woman, who had been following him, and so they return with the papers. The Colonel, when hearing of this, finds it necessary to pardon the two soldiers; he becomes friendly with them and permits his daughter to marry Wheeler.

The plot has been taken from the story by James A. Creelman, Jr. It was directed by Paul Sloane. Others in the cast are John Rutherford, George MacFarlane, Roberta Robinson, Leni Stengel, Dorothy Lee and Edna May Oliver. The music is melodious. The talk is clear.

"The Spoilers"

(Paramount, Sept. 20; running time, 90 min.)

Interesting, entertaining and exciting at times, with many suspenseful moments. There is plentiful fast action in this story, which unfolds in the old days of the Alaskan gold rush, and there is also human interest. The hero and villain, towards the end, engage in one of the most terrific fist fights seen, in which furniture is broken and lights are smashed; they even roll down a staircase while fighting. It is thrilling to the end:—

The hero and one of his partners, owners of a successful gold mine in Nome, Alaska, learn on their return there from New York that the Judge of the town and his assistant, the villain, had been taking advantage of their Government positions and, on artificial technicalities, were taking away mines from men who worked them for some time. The hero, who ordinarily would have shot the matter out, is induced to abide by the law by the heroine, a niece of the Judge, whom he had met on the boat and with whom he had fallen in love: her faith in her uncle made her believe that justice would be done. The hero loses his friends because of his stand and not until his own mine and personal money is confiscated by the villain does he realize how crooked they are. Believing that the heroine had a hand in it he refuses to see her or listen to her any more. He

joins his men and they steal enough gold from the mine to send their lawyer to California to get justice for them. send their lawyer to California to get justice for them. His lawyer sends him, from California, an order to the Court for the return of his mine and of his money but the Judge and the villain refuse to turn it over. The hero learns that the villain is going to withdraw the gold from the bank where it had been deposited and goes there with his men demanding the money which is refused him. The villain shoots his pal, and the men, in despair, determine to take over the mine that night. The villain, informed of it, decides to double-cross them by dynamiting the place while the soldiers are there so that the blame would fall on the hero and his men. The heroine learns of this from her uncle and rushes to the mine in time to warn the soldiers and thus save the hero. The hero, noticing that the villain was trying to make a getaway, follows him and they get into a terrific fight. His lawyer returns with some Government officials and they place the Judge and the villain under arrest. One of the dance hall girls, who was in love with the hero herself, tells him of what the heroine had done for him, and so the hero and heroine become reconciled.

The plot was taken from the novel by the famous author, Rex Beach. It was directed by Edwin Carewe. In the cast are Gary Cooper, Kay Johnson, Betty Compson, William Boyd, Harry Green, Slim Summerville, James Kirkwood and others. Gary Cooper gives an exceptionally fine performance. The talk is clear.

NOTE: The two silent versions produced years ago were more thrilling.

"Road to Paradise"—with Loretta Young

(First National, July 20; time, 73 min.)

Were it not for the fact that some of the characters act as imbecils "Road to Paradise" would have been an excellent entertainment, for the story is such that it holds the spectator in tense suspense at times. As it is, it is a pretty good entertainment. The suspense occurs mostly in the scenes where the heroine entered a wealthy young woman's home for the purpose of helping her confederates rob it. She used her resemblance to the young woman to good advantage. But the most suspicious of them all is that which shows the inspector interrogating the heroine in an effort to find out definitely whether she is an impostor or not. When she is asked to give the sequence of the numbers by which the safe was opened, she touches the hand of the unconscious young woman, whom she was impersonating, and reads the numbers aloud. There is human appeal in the scenes where it comes to light that the two women were twin sisters:—

There is a love affair, too: the hero, who had first taken the heroine for her sister, refrains from giving her away when she had revealed her identity to him; he felt certain sympathy for her, and was sure that she had never had a chance to go straight and that he was determined to give her that chance. When he finds out who she really is, he proposes; she accepts.

The plot was taken from the play "Cornered"; it was directed by William Beaudine. Loretta Young takes the parts of the twins. Others in the cast are Jack Mulhall, Raymond Hatton, Kathlyn Williams, and Purnell Pratt. The talk is fairly clear but the quality of the sound is poor.

"Dough Boy"—with Buster Keaton

(MGM, August 20; running time, 80 minutes)

Even though "Dough Boy" is not one of the best comedies Buster Keaton has produced, it is an entertaining comedy just the same, because of the numerous comedy provoking situations. As the title indicates, it is a comedy with the war front as the background. Most of the comedy is caused by Mr. Keaton's unintentionally putting himself in tight places, and by his awkwardness, for he stumbles almost at every step. The scenes where Mr. Keaton, fully determined to catch a German prisoner, goes out and drags back an American soldier, the very soldier that had been sent on the same mission, are hilarious. There is human interest in the hero's love affair with the heroine. The hero awakens sympathy also by the tyrannizing to which he is subjected by the Sergeant of the regiment.

Mr. Keaton is shown inducted in the army when he, thinking that he was entering an employment agency, enters a recruiting station. At first he is unhappy but his unhappiness turns into joy when he finds out that the heroine had enlisted as an entertainer.

The story is by Al Boasberg and Sidney Lazarus. Edgar Sedgwick directed it. Sally Eilers is the heroine. Cliff Edwards, Edward Brophy, Victor Potel and others are in the cast. The talk is clear.

"Shadow Ranch"—with Buck Jones

(Columbia, August 29; running time, 63 min.)

An excellent western melodrama of program grade. There is much human appeal almost in every situation. This fact makes the spectator follow the acts of the hero and of the heroine with great interest. There are also some thrills, usual in this sort of picture; they are caused by the hero's endangering his life to best the villain, for the benefit of the heroine. The biggest thrill is caused by a hand-to-hand fight between the hero and the villain.

This time the hero (Buck Jones) is a roving cowboy. He receives a letter from a pal of his informing him of the schemes of a villain to rob the ranch of a young woman (heroine) and quits his job to go to his pal so as to help save the ranch. When he reaches town he learns that his pal had been shot by unknown persons and killed. He calls on the heroine and makes his identity known. He obtains employment at her ranch as a foreman and sets out to find the murderer of his pal. In the end he succeeds.

The plot has been founded on the Munsey Magazine story by George M. Johnson. Louis King directed it. Buck Jones does very good work. Marguerite De la Motte is the heroine and Frank Rice the hero's pal. Kate Price, Ben Wilson and others are in the cast. The talk is extremely clear. (Silent values, excellent.)

"Outward Bound"

(Warner Bros., no release date set yet; 83 min.)

An unusual picture! During the showing to the press, one could hear a pin drop. And this intense interest seemed to grip people up to the very closing scenes.

The unusualness of the story comes from the fact that the actors are supposed to be either dead or half-way between life and death.

The fact that the actors are supposed to be dead does not make the picture either gruesome or repulsive. On the contrary, it makes it fascinating. This is perhaps due to the fact that every human being, no matter what religion he professes, has a desire to know what is after death. Of course, every one knows that what is shown is imaginary; yet this curiosity is somewhat satisfied. The most pathetic parts are where the Examiner lets a mother take care of her son without revealing her identity to him, and where the "Half-way," played by Douglas Fairbanks, drags his sweetheart, Helen Chandler, another "Half-way," back to life. The two had been desperately in love with each other, but because he was married and there was no way for them to find happiness in their union they decide to commit suicide by turning on the gas. It is while they are unconscious that the strange action unfolds. His dragging of the girl back to life happens when his dog Laddie had given the alarm and the neighbors broke the window, letting fresh air into the apartment.

But the picture does not lack comedy. Most of it is contributed by Alison Skipworth, who takes the part of Mrs. Cliveden-Banks. She is haughty, and while before the Examiner, brought before him to be told what would be her fate, she behaves in the same snobbish way she is supposed to have been behaving in life.

The story opens with Douglas Fairbanks, Jr., and Helen Chandler boarding a strange ship, and meeting a few other persons. They have a strange feeling and when they try to think about where they are and whither they are bound their memory fails them. The same thing happens to other characters. One of the characters (Leslie Howard) comes to the realization that they are all dead but when he tries to tell the others about it he is hushed. He insists, however, that he is right, and dares them to prove the contrary. They soon discover that the ship has no portlights, no captain and no other officers except a steward (played by Alec B. Francis). They interrogate him and he tells them the truth about their fate. He informs them that the Examiner (played by Dudley Diggs) is soon to board the ship. The Examiner soon appears and each person is brought before him except the two "half-ways" (Douglas Fairbanks, Jr., and Helen Chandler); the Examiner did not want to see them because, as he said, their time had not yet come. Leslie Howard begs to be given his punishment forthwith, as he could not stand the suspense; but at the entreaties of Beryl Mercer he puts him under her care (when she thanks him for it, it is revealed that he was her son, having drunk himself to death). The bark of a dog is heard and young Fairbanks disappears. He soon reappears and drags Helen Chandler into the dark, admonishing her to hasten, for there was hardly time left, as he said, for her to follow him.

At this point the picture fades back into life, showing an ambulance rushing to the house and giving them first aid.

The picture has been founded on the Sutton-Vane stage play of the same name, which created a sensation when it was first presented in London. Some of the players that appear in the picture appeared also in the play. Leslie Howard, Beryl Mercer, Alec B. Francis, Douglas Fairbanks, Jr., Helen Chandler, Alison Skipworth, Montagu Love, Dudley Diggs, Lionel Watts—all give excellent performances. The direction by Robert Milton, who directed also the stage play, is excellent. The talk is clear.

It is the sort of picture that will be remembered for a long time.

"The Lady Surrenders"—with Conrad Nagel and Genevieve Tobin

(Universal, October 6; running time, 94 min.)

One of the best society dramas produced by Universal for some time. The strength of it comes from the fact that not only is the story strong but it has been acted well. The heroine's part is taken by young Genevieve Tobin, a stage actress, who is beautiful and acts well. In her part she is supported by Rose Hobart, also a stage actress, who takes the part of the hero's wife. Her work is excellent, but her part lacks sympathy. Conrad Nagel takes the hero's part. The picture has been produced lavishly, and the atmosphere of a wealthy home is realistic. The most dramatic situation is that which shows the wife of the hero returning from abroad, not a divorced woman, but bent upon taking her place in her home: The hero, having taken it for granted that his wife would have gone through with the divorce proceedings, as she had stated she would do, marries the heroine. Miss Tobin acts wonderfully the part of a young woman, mortified as a result of her having discovered that she was married to a man who had not been divorced. The title is derived from the words, "The lady surrenders," uttered by Miss Hobart, when she, realizing how much Miss Tobin and Conrad Nagel loved each other, decides to go to Reno to obtain a divorce, so as to make the legal marriage of the two lovers possible. Miss Tobin had proved to her that she was sincere in her love of Nagel when she stepped in front of an automobile to take her life away when she had found out that Miss Hobart would not give up Nagel.

The cause of the first estrangement was the fact that Miss Hobart devoted her time to writing novels and to having grand parties with her society friends, neglecting her husband. The hero felt great pleasure at the company of Miss Tobin, a friend of his wife, who had visited them. The sympathetic attitude of Miss Tobin made life pleasant for him, until he fell in love with her; and as she, too, had fallen in love with him, both felt they would find happiness in their marriage.

The plot has been founded on John Erskine's novel, "Sincerity." It was directed by John M. Stahl with intelligence. Basil Rathbone, Edgar Norton, Carmel Myers, Franklin Pagborn and others are in the cast. The talk is clear.

"Africa Speaks"

(Columbia, Sept. 14; running time, 75 minutes)

This is not a drama but the record of an expedition into the interior of Equatorial Africa, made by Paul L. Hoeffer, a Colorado explorer, for the purpose of photographing wild animals in their native haunts: While there have been many a wild animal hunt picture shown in America since motion pictures came into being, "Africa Speaks" possesses extraordinary interest owing to the fact it is the first picture of this kind in which the sound was recorded while the animals were photographed, and contains a scene in which a lion is shown pouncing upon a native and tearing him to pieces. The actual tearing is not shown, for the reason that the lion, which stands in line with the camera, hides the actual tearing; but there is no mistake as to what the fate of the black man was, for the lion is shown pouncing on him, and he is heard screaming. Another scene of extraordinary interest is where the natives are shown on a hunt of the offending lion, meeting him and killing him with spears. Pictures of lions are not the only ones shown; gnus, which growl like lions, rhinoceroses, giraffes, impallas, which leap, covering as much as thirty feet at a jump, chattering monkeys, and other animals, as well as flamingoes. In one part of the film, clouds of locusts are shown such as have never been seen in pictures of any kind before. It is stated in the picture that these swarms are as much as fifty miles wide and one hundred miles long. Other interesting pictures are those of the savage natives, some of whom are pygmies.

There is no doubt that "Africa Speaks" will please almost every one of those who will see it.

no one knew what he would get after he bought the Fox product.

Of the forty-eight pictures, the following will be musical comedies: "Just Imagine," and "Movietone Follies of 1931." "Oh, for a Man!" is described in a trade paper insert as a "Romantic Musical Comedy"; and "Woman Control," "Her Kind of Man," and "The Red Sky," as three musical romances. "Man Who Came Back" is described as a drama in color; "Dance numbers staged by Seymour Felix" is the description made of "She Wears The Pants"; and "Lyrics and Music by William Kernell" is said of "Prince and Plumber"; but the description is not enough to enable one to determine whether these are going to be musical comedies, operettas, or straight dramas.

So far, I have seen seven pictures of the new product; they are all good. Whether these are representative of the entire product, however, must be determined by you.

STARS: The Fox Film Corporation is offering the following stars: Will Rogers, Warner Baxter, Janet Gaynor, Charles Farrell, Victor McLaglen, Edmund Lowe, George O'Brien, and many of lesser magnitude. John McCormack is not proving a drawing card, as it was hoped he would be; "Song o' My Heart" is not standing up in many spots. He is too old to be of any interest to the young generation, despite his popularity as a singer.

Metro-Goldwyn-Mayer

M-G-M is selling fifty-two pictures this season. Of these, thirty-two are sold in star series, fourteen as "Special Attractions," and six as "Golden Opportunities."

Naturally no stories or authors are given with the star pictures; but there is a story with each "Golden Opportunity" and with each "Special Attraction," with the exception of only one of the latter class—"The March of Time."

In the "Special Attractions" list, there are two musical shows: "The March of Time," which is described as a musical revue, with an all-star cast, and "Likely Kelly Can."

In the "Golden Opportunities" list, "Good News," "Naughty Marietta," and possibly "Madame Satan," will be musical shows.

Of the new season's product, so far only "Good News," which is only a fair entertainment, and "Call of the Flesh" ("Singer of Seville"), which is a very good entertainment, have been shown.

STARS: M-G-M is offering the following stars: William Haines, Joan Crawford, Marion Davies, Norma Shearer, Ramon Novarro, John Gilbert, Greta Garbo, Lawrence Tibbett, Buster Keaton, and Marie Dressler and Polly Moran, as a comedy team.

(To be continued next week)

THE FACTS ABOUT ALLIED IN ST. LOUIS

Two weeks ago last Monday the exhibitors of St. Louis held their annual convention, but only three exhibitors presented themselves.

The meeting was postponed for Tuesday afternoon, but only five additional exhibitors appeared. There was another postponement, for Wednesday morning, but no additional exhibitors came. In desperation, Fred Wehrenberg opened the convention with himself and seven other exhibitors present, called the meeting to order, transacted whatever business a convention is supposed to transact on such occasions, allowed some visitors to make speeches, elected himself President again, and adjourned.

One report has it that M. A. Lightman, President of Motion Picture Theatre Owners of America, otherwise known as the Hays branch of exhibitor organization, made a speech. Evidently he told them not to fail to attend the convention next year, to the glory of M. P. T. O. A.

The failure of the St. Louis Zone exhibitors to attend the convention can be attributed to nothing else but the fact that Fred Wehrenberg is one of those exhibitor leaders who would rather "ride along with Mr. Hays" than with the independent exhibitors, whom he is supposed to represent in that territory. And the proof of it is the fact that some of the conscientious exhibitors of that zone came together and formed a new organization, to affiliate itself with Allied States Association of Motion Picture Exhibitors.

When Wehrenberg heard that independent exhibitors broke away from his organization and formed a new organ-

ization, to be independent in deed as well as in word, he became upset and issued a statement condemning the new move. "The so-called Allied invasion of St. Louis," he said, "will have no effect on the motion picture theatre owners organization. Instead of calling a meeting of their own, Steffes and his crowd stole in on another man's party."

HARRISON'S REPORTS has authentic information to the effect that Steffes and "his crowd" did not steal in on Fred Wehrenberg's party. But whether he did or not, Fred Wehrenberg has a gall to condemn any one. Evidently his memory is too short, and HARRISON'S REPORTS is going to the trouble of refreshing it: Last July, Allied States called a meeting in Washington for the purpose of discussing means and ways by which relief could be given to the independent exhibitors. I am sure you remember that at that time the score charge was exorbitant, and the film rentals were driving exhibitors into bankruptcy.

Realizing that such a desire was universal in character, Allied States left pride to one side and invited every leader affiliated with Motion Picture Theatre Owners of America, even though they had no reason to expect real co-operation from the representatives of an organization that were, and still are, neither fish nor fowl.

All the M. P. T. O. A. leaders accepted the invitation. But instead of attending the Allied meeting, they held a meeting of their own, on the same day, at the same hour, and at the same hotel. After their meeting, they issued a statement to the newspapers denouncing Allied States and making it appear as if they had bolted.

Let me say this to you, that up to the time of their meeting there was no disagreement expressed by any of the M. P. T. O. A. leaders; none of them had approached any of the Allied leaders to make a suggestion, or to offer an argument, in an effort to point out any wrong policy on the part of Allied.

The act of the M. P. T. O. A. leaders was, of course, condemned even by sympathizers of M. P. T. O. A., as being the lowest, vilest, dirtiest, most contemptible act that one man could do to another. And Fred Wehrenberg was one of those who took part in it.

If Fred Wehrenberg had any respect for himself, he would step out and let the independent exhibitors of his zone organize in such a way as to serve their interests best. He has already had proof of the dissatisfaction his leadership has caused. W. A. Steffes, H. M. Richey, and A. H. Cole did not "steal in" on his party; they were invited to go to St. Louis. And they were welcomed there by the real independent exhibitors, who are looking forward to the day when their territory will be rid of Fred Wehrenberg.

THE PRODUCERS SHOULD AVOID DARK SCENES

Since the advent of the talking pictures, the exhibitors are confronted with the problem of dark scenes in pictures. They have a tough time getting the proper amount of light through a dark film, with the result that patrons are complaining.

The big circuits are able to overcome this defect by using a particular kind of carbon. But the small exhibitors cannot avail themselves of this facility, for the reason that the cost for the use of such carbons is more than they can bear—at least fifteen dollars a week.

In other industries, the manufacturer pays close attention to the needs of his customers. In this industry, the producers are not so prompt in responding to the suggestions from customers. HARRISON'S REPORTS, however, hopes that this time they will show a better spirit of co-operation.

PROVIDE IN THE CONTRACT FOR THE DEDUCTION OF THE COST OF PREMIUMS

Many exhibitors are giving out premiums to increase their business.

If you are one of such exhibitors and are contemplating signing a contract to play the pictures on a percentage basis, you should insert in the contract a provision allowing you to deduct the cost of the premiums and the express charges for them.

There is no reason why every distributor should not agree to the insertion of such a provision in the contract. Premiums are a benefit to their pictures. In the Philadelphia Zone, Warner Bros. has already agreed to such a provision.

HARRISON'S REPORTS

Vol. XII

SATURDAY, SEPTEMBER 27, 1930

No. 39

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FEATURE PICTURE RELEASE SCHEDULES

Columbia Features Sound

1929-30 Product

| | |
|---|---------|
| 0202 Sweethearts on Parade—Alice White | Aug. 15 |
| 0204 The Squealer—Jack Holt | Aug. 20 |
| 0205 Last of the Lone Wolf—B. Lytell | Aug. 26 |
| 0206 For the Love of Lil—Nugent (6,606 ft.) | Aug. 29 |

1930-31 Product

| | |
|--------------------------------|----------|
| 1 The Lone Rider—Buck Jones | June 20 |
| 1007 Rain or Shine—Joe Cook | Aug. 15 |
| 1013 Africa Speaks—(7,014 ft.) | Sept. 15 |
| 2 Shadow Ranch—Buck Jones | Sept. 20 |

Silent

| | |
|---|---------|
| Around the Corner—Murray-Sidney (6,659 ft.) | July 22 |
|---|---------|

First National Features Sound (Film and Disc)

| | |
|-----------------------------------|---------|
| 582 Dawn Patrol—Barthelmess (F&D) | Aug. 10 |
|-----------------------------------|---------|

Beginning of 1930-31 season

| | |
|---|----------|
| 627 Road to Paradise—L. Young (F&D, 76 m.) | July 20 |
| 616 Numbered Men—Nagel-Claire (F&D, 67m.) | Aug. 3 |
| 612 Top Speed—Brown-Claire (F&D, 80m.) | Aug. 24 |
| 624 The Way of All Men—(F&D, 66 min.) | Sept. 7 |
| 606 The Bad Man—W. Huston (F&D, 79m.) | Sept. 14 |
| 608 Bright Lights—Mackaill (F&D, 71m.) | Sept. 21 |
| 635 Scarlet Pages—Ferguson (F&D, 65 min.) | Sept. 28 |
| 632 College Lovers—Nixon (62 min.) | Oct. 5 |
| 609 Girl of the Golden West—Harding (80 min.) | Oct. 12 |
| 626 One Night at Susie's—Dove (69 min.) | Oct. 19 |

Fox Features Sound

Beginning of 1930-31 season

| | |
|---|----------|
| 209 Common Clay—C. Bennett-Ayres | Aug. 17 |
| 223 Man Trouble—Milton Sills-D. Mackaill | Aug. 24 |
| 247 Last of the Duanees—G. O'Brien (5500 ft.) | Aug. 31 |
| 208 Song O' My Heart—John McCormack | Sept. 7 |
| 229 On Your Back—I. Rich—H. B. Warner | Sept. 14 |
| 207 The Sea Wolf—Milton Sills-Jane Keith | Sept. 21 |
| 204 Soup to Nuts—Ted Healy | Sept. 28 |
| 202 Liliom—Farrell-Warner (8,473 ft.) | Oct. 5 |
| 203 Up the River—Luce-Tracey | Oct. 12 |
| 230 Scotland Yard—E. Lowe-Bennett | Oct. 19 |
| 213 Renegades—Baxter-Loy | Oct. 26 |
| 205 Just Imagine—O'Sullivan-Brendel | Nov. 2 |
| 243 Tonight and You—Murray-Moran | Nov. 9 |
| 201 The Big Trail—Wayne-Churchill | Nov. 16 |
| 210 Lightning—Will Rogers-M. Dresser | Nov. 23 |
| 235 Play Called Life—Moran | Nov. 30 |
| 248 Fair Warning—O'Brien | Dec. 7 |
| 236 Are You There?—Beatrice Lillie (reset) | Dec. 14 |

Silent

(Fox will make no more silent versions)

Metro-Goldwyn-Mayer Features Sound

| | |
|--|----------|
| 114 Call of the Flesh (Singer of Seville) | Aug. 16 |
| 146 Good News—Lawlor-B. Love | Aug. 23 |
| 10 Dough Boys—Buster Keaton | Aug. 30 |
| 135 Love in the Rough—Montgomery (7,875 ft.) | Sept. 6 |
| No release scheduled for | Sept. 13 |
| 147 Madame Satan—Johnson-Denny | Sept. 20 |
| 138 Men of the North (Monsieur le Fox) 5,639 ft. | Sept. 27 |
| No release scheduled for | Oct. 4 |
| 117 Way for a Sailor—Gilbert-Hyams | Oct. 11 |
| 192 Those 3 French Girls—Denny-D'Orsay | Oct. 18 |
| 145 Billy the Kid—Brown-Johnson-Beery | Oct. 25 |
| 121 Cosmopolitan No. 1—Lind story (reset) | Nov. 1 |

Paramount Features Sound

| | |
|---|----------|
| 3008 The Sante Fe Trail (The Law Rides West) 5,839 ft. Richard Arlen | Sept. 27 |
| 3047 Monte Carlo—Buchanan-MacDonald | Oct. 4 |
| 3049 Heads Up—C. Rogers-Helen Kane | Oct. 11 |
| 3002 Her Wedding Night—Clara Bow | Oct. 18 |
| 3060 The Virtuous Sin—Huston-Francis | Oct. 18 |
| 3063 Laughter—Nancy Carroll-F. March | Oct. 25 |
| 3040 Feet First—Harold Lloyd | Oct. 25 |

Pathe Features Sound

1929-30 Product

| | |
|--|---------|
| 1121 Pardon My Gun (5,791 ft.) | June 4 |
| 0129 Painted Desert—Burgess (reset) | Oct. 26 |
| 0227 Crashing Through—Wm. Boyd (reset) | Dec. 28 |

1930-31 Product

| | |
|--|---------|
| 1101 Beyond Victory—Boyd-Cody (reset) | Oct. 12 |
| 1113 Big Money—Quillan | Oct. 26 |
| 1114 The Greater Love—Ann Harding | Nov. 16 |
| 1116 Sin Takes a Holiday—Constance Bennett | Nov. 30 |

RKO Features and Their Exhibition Values

| | |
|--|-----------|
| 1401 She's My Weakness (Victory) Aug. release. | \$400,000 |
| 1341 Escape (Dean)—September release..... | 450,000 |
| 1102 Half Shot at Sunrise—Oct. 4..... | 1,000,000 |
| 1105 Leathernecking—October 11 | 1,000,000 |
| 1402 The Pay Off (Victory) (reset) Oct. 18.... | 400,000 |
| 1103 Silver Horde—Brent—Oct. 25 | 1,000,000 |
| 1201 Danger Lights (The Record Run) (Special) release date postponed | 750,000 |

Silent

(RKO will make no more silent versions)

Sono Art-World Wide Features

Sound

| | |
|--|---------|
| 8053 Once a Gentleman—Wilson (reset) | Sept. 1 |
| 8060 Reno—Ruth Roland (reset) | Oct. 1 |

Beginning of 1930-31 season

| | |
|--|---------|
| 8062 Rogue of the Rio Grande—Haton | Oct. 15 |
| 8054 The Costello Case—Tom Moore | Oct. 15 |

Tiffany Features

Sound

Beginning of 1930-31 season

| | |
|--|----------|
| 134 Land of Missing Men—Bob Steele..... | Sept. 22 |
| 138 The Utah Kid—Rex Lease | Sept. 29 |
| 180 Extravagance—Collyer-Hughes-Moore | Oct. 6 |
| 141 The Third Alarm—Johnson-Hall-Hersholt... | Oct. 20 |
| 181 She Got What She Wanted—B. Compson.... | Nov. 1 |

United Artists Features

Sound

| | |
|--|----------|
| Raffles—Ronald Colman-Francis | July 26 |
| Eyes of the World—Merkel | Aug. 30 |
| What a Widow!—G. Swanson (8,128 ft.) (reset) .. | Sept. 13 |
| Whoopee—Eddie Cantor (8,393 ft.) (reset) | Sept. 27 |
| Du Barry—Norma Talmadge (8,291 ft.)..... | Oct. 11 |
| The Lottery Bride (Bride 66) (7,472 ft.) (reset).. | Oct. 25 |
| The Bat Whispers—Chester Morris | Nov. 15 |
| Abraham Lincoln—Huston (reset) | Nov. 29 |

(United Artists will make no more silent versions)

Universal Features

Sound and Silent

| | |
|---|---------|
| One Romantic Night (The Swan)—Gish..... | Apr. 12 |
| The Bad One—Del Rio-Lowe | May 3 |

Beginning of 1930-31 season

| | |
|--|----------|
| B2007 Outside the Law—Nolan | Sept. 18 |
| B2009 A Lady Surrenders—Nagel-Hobart | Oct. 6 |

Warner Bros. Features

Sound (Film and Disc)

| | |
|---|--------|
| 286 Sweet Kitty Bellair—Dell (F&D) (reset)... | Aug. 9 |
|---|--------|

Beginning of 1930-31 season

| | |
|---|----------|
| 306 Dancing Sweeties—Withers (F&D) (5656 ft.).. | July 19 |
| 308 Three Faces East—Bennett (F&D) (6520 ft.) .. | July 26 |
| 307 Matrimonial Bed—Tashman (F&D) (6242 ft.).. | Aug. 2 |
| 302 Oh Sailor Behave! (Nancy f. Naples) (F&D) .. | Aug. 16 |
| 314 The Office Wife—Mackaill (reset) | Aug. 23 |
| 291 Big Boy—Jolson (reset) | Sept. 6 |
| 292 Moby Dick—John Barrymore | Sept. 13 |
| 296 Old English—Arliss | Sept. 27 |
| 321 Sinner's Holiday—Withers | Oct. 11 |
| 320 Doorway to Hell—Lewis Ayres | Oct. 18 |
| 302 Life of the Party—W. Lightner | Oct. 25 |
| 309 Soldier's Plaything—Withers (reset) | Nov. 1 |
| 297 Maybe It's Love—J. Bennett (reset) | Nov. 4 |
| 294 Viennese Nights—Jolson (9,001 ft.)..rel. date postponed | |

Silent

(Warner Bros. will make no silent versions during the 1930-31 season)

ONE AND TWO REEL SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | |
|--|---------|
| 12 Midnight in a Toy Shop—Disney (7½ min.).. | July 3 |
| The Shindig—Mickey House (7 min.) | July 9 |
| 25 Snapshots (10½ min.) | July 16 |
| 13 Honolulu Wiles—Krazy Kat (7 min.) | July 17 |
| 13 Monkey Melodies—Disney (7 min.) | July 31 |
| The Chain Gang—Mickey Mouse (8 min.) | Aug. 6 |
| Never Strike Your Mother—Specialty (8 min.) .. | Aug. 8 |
| 14 Cinderella—Krazy Kat (7½ min.) | Aug. 14 |
| Gorilla Mystery—Mickey Mouse | Sept. 3 |
| Faith, Hope and Charity—Specialty (11 min.).. | Sept. 6 |
| 26 Snapshots (9½ min.) | Sept. 9 |

Educational—One Reel

1930-31 season

| | |
|--|----------|
| 2710 Chop Suey—Terry-Toons (5½ min.)..... | Aug. 24 |
| 2711 French Fried—Terry-Toons (6 min.)..... | Sept. 7 |
| 2736 A Flying Trip—L. H. Howe (9½ min.).... | Sept. 7 |
| 2712 Dutch Treat—Terry-Toons (6½ min.) | Sept. 21 |
| 2748 The Bluffer—Mack Sennett Brevities..... | Sept. 28 |
| 2713 Irish Stew—Terry-Toons (6 min.) | Oct. 5 |
| 2737 Over the Air—L. H. Howe (9½ min.)..... | Oct. 12 |
| 2714 Fried Chicken—Terry-Toons (6 min.)..... | Oct. 19 |
| 2749 Not Yet Titled—Mack Sennett Brevities.... | Oct. 26 |

Educational—Two Reels

1929-30 Product

| | |
|--|----------|
| 1387 Average Husband—Mack Sennett com. (18 min.) | Sept. 7 |
| 1388 Vacation Loves—Mack Sennett com. (21 min.) | Sept. 28 |

Beginning of 1930-31 Product

| | |
|---|----------|
| 2690 The Freshman's Goat—Vanity Com. (19½ min.) | Sept. 7 |
| 2684 Johnny's Week End—Gayety Com. (13 min.) | Sept. 14 |
| 2696 His Error—Mermaid Comedy (19½ min.) | Sept. 14 |
| 2704 Si Si Senor—Ideal Comedy (20 min.)..... | Sept. 21 |
| 2666 Won by a Neck—Hamilton com. (20½ min.) | Oct. 5 |
| 2640 Grandma's Girl—M. Sennett Com. (20 min.) | Oct. 12 |
| 2678 Love Your Neighbor—Tuxedo Com. (19½ min.) | Oct. 12 |
| 2641 Divorced Sweethearts—M. Sennett (20 min.) | Oct. 26 |
| 2691 Not Yet Titled—Vanity Comedy..... | Oct. 26 |

Metro-Goldwyn-Mayer—One Reel

| | |
|--|----------|
| F-386 Fiddlesticks—Cartoon (6 min.)..... | Aug. 16 |
| H-371 The Glories of Nikko—Holmes (10 min.) .. | Aug. 23 |
| F-387 Flying Fists—Cartoon (6½ min.)..... | Sept. 6 |
| H-372 Spain's Maddest Fiesta—Holmes (10 m.) | Sept. 13 |
| F-388 Not Yet Titled—Cartoon..... | Sept. 27 |
| H-373 China's Ole Man River—Holmes (9½ m.) | Oct. 4 |
| F-389 Not Yet Titled—Cartoon | Oct. 18 |
| H-374 Through the Yangtze Gorges—Holmes.... | Oct. 25 |

Metro-Goldwyn-Mayer—Two Reels

| | |
|---|----------|
| K-301 Hot Dog—Dogville (15 min.)..... | Aug. 16 |
| C-321 Girl Shock—Chase (19 min.) | Aug. 23 |
| X-361 Song Writers Revue—Novelty (20 min.).. | Aug. 30 |
| C-331 Pups Is Pups—Gang (18 min.)..... | Aug. 30 |
| C-311 Laurel-Hardy Murder Case (30 min.).... | Sept. 6 |
| C-341 Doctor's Orders—B. Friend (21 min.).... | Sept. 13 |
| R-351 Not Yet Titled—Revue | Sept. 20 |
| K-302 College Hounds—Dogville (16 min.)..... | Sept. 27 |
| C-322 Dollar Dizzy—Chase (26 min.)..... | Oct. 4 |
| X-362 Copy—Novelty (20½ min.)..... | Oct. 11 |
| C-332 Teacher's Pet—Gang (21 min.)..... | Oct. 11 |
| C-342 Bigger and Better—B. Friend (10½ min.) | Oct. 25 |

Paramount—One Reel

| | |
|---|----------|
| A-027 Meet the Boy Friend—L. Roth songs (7½ m.) | Aug. 30 |
| T-02 Barnacle Bill—Talkartoon (7½ min.).... | Aug. 30 |
| A-011 Lady You Slay Me—Farce (7½ min.).... | Sept. 6 |
| A-012 Drifting Along—Bruce Novelty (7½ m.) | Sept. 6 |
| Sc-03 Stein Song—Screen song (5½ min.).... | Sept. 6 |
| A-013 Her Future—Singing Act | Sept. 6 |
| A-014 A Sailor's Luck—Farce comedy (8½ m.) | Sept. 13 |
| A-015 Food for Thought—Farce com. (10m.)... | Sept. 13 |
| A-016 Introduction of Mrs. Gibbs—Com. (9m.) | Sept. 20 |
| A-017 Sing You Dancers—Song com. (10½ m.).. | Sept. 20 |
| T-03 Swing You Sinners—Talkartoon (8m.).. | Sept. 20 |
| A-018 Ole Man Whoopee—Mus. com. (10½ m.).. | Sept. 27 |
| P-01 Paramount Pictorial No. 1..... | Sept. 27 |
| Sc-04 Strike Up the Band—Screen song (6m.).. | Sept. 27 |
| A-019 The Helping Hand—Farce com. (9m.).... | Oct. 4 |
| A-020 The Story Book Parade—Kiddy rev. (10½) | Oct. 4 |
| T-04 Grand Uproar—Talkartoon | Oct. 4 |
| A-021 Confounded Interest—Farce com. (8½ m.) | Oct. 11 |
| A-022 Not Yet Titled | Oct. 11 |
| A-023 New Rhythm—Orch. and singing (8½ m.) | Oct. 18 |
| A-024 Red Green and Yellow—F. com. (10½ m.) | Oct. 18 |
| Sc-05 My Gal Sal—Screen song..... | Oct. 18 |
| A-025 Go Ahead and Sing—Farce com. (9m.).... | Oct. 25 |
| A-026 Song Service—songs (9½ min.)..... | Oct. 25 |
| P-02 Paramount Pictorial No. 2..... | Oct. 25 |

Paramount—Two Reels

| | |
|--|----------|
| AA-01 Accidents Will Happen—Farcecom. (16m.) | Aug. 2 |
| AA-02 Neighborly Neighbors—Comedy (16 m.) | Aug. 16 |
| AA-03 Resolutions—Farce comedy (17 min.).... | Aug. 30 |
| AA-04 The Hot Air Merchant—Far. com. (19m.) | Sept. 13 |
| AA-05 Cleaning Up—Slapstick comedy..... | Sept. 27 |
| AA-06 You're in the Army Now—Farce..... | Oct. 11 |
| AA-07 Marry Or Else—A. & M. Havel (18½ m.) | Oct. 25 |

Pathe—One Reel

| | |
|--|----------|
| 8 The Love That Kills—Vagabond (10m.)..... | Aug. 10 |
| 16 Grantland Rice Sportlights (about 8m.)..... | Aug. 10 |
| 33 Audio Review (about 10 min.)..... | Aug. 10 |
| 34 Audio Review (about 10 min.)..... | Aug. 17 |
| 17 Esop's Fables (sd. & sil.) (about 7m.)..... | Aug. 17 |
| 17 Grantland Rice Sportlights (ab. 8m.)..... | Aug. 24 |
| 35 Audio Review (about 10 min.)..... | Aug. 24 |
| 9 Venetian Nights—Vagabond (10 min.)..... | Aug. 24 |
| 18 Esop's Fables (sd. & sil.) (ab. 7 m.)..... | Aug. 31 |
| 36 Audio Review (about 10 min.)..... | Aug. 31 |
| 37 Audio Review (about 10 min.)..... | Sept. 7 |
| 10 Satan's Fury—Vagabond (11 min.)..... | Sept. 7 |
| 18 Grantland Rice Sportlights (about 8m.)..... | Sept. 7 |
| 38 Audio Review (about 10 min.)..... | Sept. 14 |
| 19 Esop's Fables (sound & sil.) (about 7m.)..... | Sept. 14 |
| 39 Audio Review (about 10 min.)..... | Sept. 21 |
| 19 Grantland Rice Sportlights (about 8 m.)..... | Sept. 21 |
| 40 Audio Review (about 10 min.)..... | Sept. 28 |
| 20 Esop's Fables (sound & sil.) (about 7m.)..... | Sept. 28 |
| 41 Audio Review (about 10 min.)..... | Oct. 5 |
| 20 Grantland Rice Sportlights (about 8 m.)..... | Oct. 5 |
| 42 Audio Review (about 10 min.)..... | Oct. 12 |
| 21 Esop's Fables (sound & sil.) (about 7 m.)..... | Oct. 12 |
| 1 The Last Yard—Knut Rockne series (11m.)..... | Oct. 12 |
| 2 The Hidden Ball—Knut Rockne series (10m.)..... | Oct. 19 |
| 43 Audio Review (about 10 min.)..... | Oct. 19 |
| 21 Grantland Rice Sportlights (about 8 min.)..... | Oct. 19 |
| 44 Audio Review (about 10 min.)..... | Oct. 26 |
| 22 Esop's Fables (sound & sil.) (about 7 min.)..... | Oct. 26 |
| 3 Flying Feet—Knut Rockne series..... | Oct. 26 |
| 45 Audio Review (about 10 min.)..... | Nov. 2 |
| 22 Grantland Rice Sportlights (about 8 min.)..... | Nov. 2 |
| 4 The Touchdown—Knut Rockne series..... | Nov. 2 |
| 46 Audio Review (about 10 min.)..... | Nov. 9 |
| 23 Esop's Fables (sound & sil.) (about 7 m.)..... | Nov. 9 |
| 5 Two Minutes To Go—Knut Rockne series..... | Nov. 9 |
| 6 Backfield Aces—Knut Rockne series..... | Nov. 16 |
| 47 Audio Review (about 10 min.)..... | Nov. 16 |
| 23 Grantland Rice Sportlights (about 8 min.)..... | Nov. 16 |
| <i>(The prints on the Knut Rockne series are ready and can be had by exhibitors before the release dates.)</i> | |

Pathe—Two Reels

| | |
|--|----------|
| 1502 Give Me Action—Rainbow (18 min.)..... | Aug. 17 |
| 1512 Swell People—Manhattan (21½ min.)..... | Aug. 24 |
| 1542 The Boss's Orders—Folly (20½ min.)..... | Aug. 31 |
| 1562 Hearts and Hoofs—Rodeo (20½ min.)..... | Sept. 7 |
| 1572 Not Yet Titled—Melody..... | Sept. 14 |
| 1553 Some Babies—Whoopie (20 min.)..... | Sept. 21 |
| 1503 Neat and Tidy—Rainbow (18 min.)..... | Sept. 28 |
| 1532 I'll Take That One—Checker (20 min.)..... | Oct. 5 |
| 1522 All for Mabel—Campus (20 min.)..... | Oct. 12 |
| 1513 A Royal Flush—Manhattan (20 min.)..... | Oct. 19 |
| 1563 Half Pint Polly—Rodeo (21 min.)..... | Oct. 26 |
| 1543 Traffic Tangle—Folly (20 min.)..... | Nov. 2 |
| 1554 Hold the Baby—Whoopie (18m.) (reset)..... | Nov. 9 |

United Artists—One Reel

| | |
|------------------------------------|---------|
| The Americans Come (10½ min.)..... | Aug. 2 |
| Zampa (9 min.)..... | Sept. 6 |

Universal—One Reel

| | |
|--|----------|
| B3239 Strange As It Seems No. 1—Snappy com.... | Sept. 1 |
| B3200 Singing Saps—Oswald..... | Sept. 15 |
| B3201 The Detective—Oswald..... | Sept. 22 |
| B3240 Strange As It Seems, No. 2..... | Sept. 29 |
| B3202 The Foul Ball—Oswald..... | Oct. 6 |

Universal—Two Reels

| | |
|--|----------|
| B3110 Leather Pushers No. 1 (Kid Roberts) C.. | Sept. 3 |
| B3120 Parlez-Vous—Com. Summerville..... | Sept. 10 |
| B3100 Rolling Along—Sid Murray..... | Oct. 1 |
| B3111 Leather Pushers No. 2 (Hammer and Tongs) | Oct. 8 |
| B3121 We We Marie—Com. Summerville..... | Oct. 15 |
| B3130 Not Yet Titled—Comedy special..... | Oct. 22 |
| B3301 The Indians Are Coming—Tim McCoy | |
| (Serial—First of twelve episodes)..... | |
| | Oct. 20 |

Vitaphone—One Reel

(Warner Bros. has no national release dates for its shorts. The release dates given in this schedule are dates on which they were shown at the Warner Theatres, in New York City, and may be fairly taken as national release dates, unless these shorts have been released in your territory earlier. In such an event, you should, in figuring out their age, take the earlier release dates.)

| | |
|---|--------|
| 1021 Matinee Idle (12m.P.174) Strand..... | Aug. 8 |
|---|--------|

| | |
|--|----------|
| 4209 Railroad Follies (7½m.P.186) Strand..... | Aug. 15 |
| 4167 Looney Tunes; No. 2 (6m.P.184) Hollywood..... | Aug. 14 |
| 1053 Believe It or Not; No. 3 (8m.P.204) H..... | Aug. 14 |
| 1025 The Still Alarm (9m.P.179) Strand..... | Aug. 15 |
| 1026 Thank You, Doctor (9m.P.179) Strand..... | Aug. 15 |
| 4229 Looney Tunes; No. 3 (6½m.P.192) Warner..... | Aug. 21 |
| 1093 Believe It or Not; No. 5 (9½m.P.210) War..... | Aug. 21 |
| 4210 School Daze (7½m.P.187) Strand..... | Aug. 22 |
| 1036 The Hard Guy (6m.P.183) Strand..... | Aug. 29 |
| 1050 The Wanderer (7½m.P.189) Strand..... | Sept. 5 |
| 1054 The Substitute (9m.P.193) Strand..... | Sept. 19 |
| 4167 Looney Tunes; No. 2 (6m.P.184) Strand..... | Sept. 19 |
| 1043 The Yacht Club Boys (9m.P.185) Strand..... | Sept. 19 |

Vitaphone—Two Reels

| | |
|---|----------|
| 1039-40 The Play Boy (12m.P.188) Strand..... | Aug. 8 |
| 1055-56 Many Happy Returns (15m.P.190) H..... | Aug. 14 |
| 4162-63 The Potters No. 7 (13m.P.187) Strand..... | Aug. 22 |
| 4270-71 The Legacy (12½m.P.190) Warner..... | Aug. 21 |
| 1041-42 Roseland (12m.P.189) W. G..... | Sept. 12 |
| 1081-82 Seeing Things (12½m.P.209) W. G..... | Sept. 12 |

Vitaphone Release Index

| | |
|---|-----|
| 790 The Family Ford—(fam. picnic com.) 6½m..... | 193 |
| 991 Rural Hospitality—(country hotel com.) 10½m..... | 193 |
| 1034 Horse Sense—(horse tricks) 6 min..... | 193 |
| 1054 The Substitute—(radio announcer com.) 9m..... | 193 |
| 1057 Grounds For Murder—(dom. com.) 9½ min..... | 194 |
| 1059 Let's Merge—(song, dance, com.) 9½ min..... | 194 |
| 1062 Barefoot Days—(kid comedy) 8 min..... | 194 |
| 4284 The Skin Game—(sucker comedy) 8 min..... | 194 |
| 4285 Ship Ahoy—(song and dance com.) 8½ min..... | 200 |
| 4286 The Victim—(henpecked husband com.) 9 min..... | 200 |
| 4287 The Salesman—(timid salesman com.) 9 min..... | 200 |
| 1003 Strong Arm—(prison life drama) 9 min..... | 200 |
| 4340 The Booze Hangs High—Looney No. 4—(6m.)..... | 202 |
| 1038 Believe It or Not, No. 2—(Ripley) 8½ min..... | 203 |
| 3831 Modern Business—(technicolor mus.) 7½ min..... | 203 |
| 4080 Girls We Remember—(techni. mus.) 5½ min..... | 203 |
| 4124 College Capers—(techni. mus.) 9 min..... | 203 |
| 4260 The Doctor's Wife—(domestic mixup) 8 min..... | 204 |
| 1053 Believe It or Not, No. 3—(Ripley) 8 min..... | 204 |
| 1070 Putting It On—(society com.) 9 min..... | 204 |
| 1074 Mr. Intruder—(family com.) 8 min..... | 206 |
| 1063 The Emergency Case—(medical farce) 9 min..... | 206 |
| 956 Scotch Taffy—(scotch song and com.) 8 min..... | 206 |
| 1061 The Jay Walker—(traffic com.) 9 min..... | 207 |
| 1064 Lost and Found—(comedy) 9 min..... | 207 |
| 1066 Seeing-Off Service (trav. com.) 9½ min..... | 207 |
| 1068 Stepping Out—(country hick com.) 9 min..... | 208 |
| 1072-73 The Nightingale—(mus. drama) 13 min..... | 208 |
| 1075-76 His Public—(musical comedy) 14 min..... | 208 |
| 1077 Tintypes—(song, dance, comedy) 10½ min..... | 208 |
| 1081-82 Seeing Things—(spooky house com.) 12½m..... | 209 |
| 1083 Where There's a Will—(rich relative com.) 7 m..... | 209 |
| 1087 Alpine Echoes—(musical) 8m..... | 210 |
| 1089 Showin' Off—(kiddy review) 9m..... | 210 |
| 1091-92 The Bard of Broadway—Walter Winchell..... | 210 |
| 1093 Believe It or Not; No. 5—(Ripley) 9½m..... | 210 |

DIFFERENT TITLES FOR THE BRITISH MARKET

Columbia

"The Girl from Mexico"; original title, "Mexicali Rose".
 "So Like a Woman"; original title, "Temptation".

First National

"Such Things Happen"; original title, "Love Racket".
 "Lady of the Rose"; original title, "Bride of the Regiment".
 "Conflict"; original title, "Sweet Mama".

Fox

"Mirth and Melody"; original title, "Let's Go Places".

MGM

"The Gay Nineties"; original title, "The Floradora Girl".

Paramount

"Medals"; original title, "Seven Days Leave".
 "Glorifying the Show Girl"; original title, "Glorifying the American Girl".

Pathe

"Love's Conquest"; original title, "The Racketeer".

RKO

"Three Brothers"; original title, "Side Street".

Warner Bros.

"Matrimonial Problem"; original title, "Matrimonial Bed".

CHART OF RELEASE DAYS FOR ALL NEWS WEEKLIES

| | Universal News | | Pathe News | | Fox News | | Kinograms | | Paramount News | | MGM-Int'l News | |
|----------------------|----------------|-----------|------------|-----------|-----------|-----------|-----------|-----------|----------------|-----------|----------------|-----------|
| | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. |
| Albany | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Atlanta | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Boston | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 |
| Buffalo | Sun. 1 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Butte | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | — | — | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Charleston | Mon. 2 | Thur. 1 | — | — | Sun. 1 | Thur. 1 | — | — | — | — | Mon. 2 | Thur. 1 |
| Charlotte | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Chicago | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Cincinnati | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| Cleveland | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 |
| Columbus | — | — | — | — | — | — | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Dallas | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Denver | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Mon. 2 | Sat. 3 | Tues. 3 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Des Moines | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 |
| Detroit | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| El Paso | — | — | — | — | Wed. 4 | Sun. 4 | — | — | — | — | — | — |
| Indianapolis | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Jacksonville | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 |
| Kansas City | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Los Angeles | Tues. 3 | Sat. 3 | Sat. 7 | Sun. 4 | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Memphis | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Milwaukee | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Minneapolis | Sun. 1 | Wed. 0 | Sun. 1 | Sat. 3 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| New Haven | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Thur. 1 | Sat. 0 | Wed. 0 |
| New Orleans | Mon. 2 | Thur. 1 | Thur. 5 | Fri. 2 | Mon. 2 | Thur. 1 | Mon. 2 | Fri. 2 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 |
| NEW YORK | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 |
| Oklahoma City | Sun. 1 | Thur. 1 | Wed. 4 | Sun. 4 | Wed. 4 | Sun. 4 | Sun. 1 | Thur. 1 | Wed. 4 | Sat. 3 | Sun. 1 | Thur. 1 |
| Omaha | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| Peoria | — | — | — | — | — | — | — | — | — | — | — | — |
| Philadelphia | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 |
| Pittsburgh | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 |
| Portland, Ore. | Wed. 4 | Sat. 3 | Sat. 7 | Mon. 5 | Wed. 4 | Sat. 3 | — | — | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 |
| Portland, Me. | Sun. 1 | Thur. 1 | — | — | — | — | — | — | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| St. Louis | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Salt Lake City | Wed. 4 | Sat. 3 | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| San Antonio | — | — | — | — | — | — | — | — | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| San Francisco | Wed. 4 | Sat. 3 | Sat. 7 | Sun. 4 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Seattle | Wed. 4 | Sat. 3 | Mon. 2 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Sioux Falls | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — |
| Vancouver | Mon. 2 | — | — | — | — | Wed. 0 | — | — | — | — | — | — |
| Washington | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Wichita, Kans. | Mon. 2 | Thur. 1 | — | — | — | — | — | — | — | — | Mon. 2 | Thur. 1 |
| Wilkes Barre | — | — | — | — | — | — | — | — | — | — | Mon. 2 | Thur. 1 |
| Winnipeg | Mon. 2 | — | — | — | — | Mon. 5 | — | — | — | — | — | — |

NEW YORK RELEASE DATES OF ALL THE NEWSWEEKLIES

Fox Movietone News (Sound)

103 Wednesday ..Sept. 17
104 Saturday ..Sept. 20
(end of Vol. 3)

Beginning of Vol. 4
1 Wednesday ..Sept. 24
2 Saturday ..Sept. 27
3 Wednesday ..Oct. 1
4 Saturday ..Oct. 4
5 Wednesday ..Oct. 8
6 Saturday ..Oct. 11
7 Wednesday ..Oct. 15
8 Saturday ..Oct. 18
9 Wednesday ..Oct. 22
10 Saturday ..Oct. 25
11 Wednesday ..Oct. 29

Paramount News (Sound)

18 Wednesday ..Oct. 1
19 Saturday ..Oct. 4
20 Wednesday ..Oct. 8
21 Saturday ..Oct. 11
22 Wednesday ..Oct. 15
23 Saturday ..Oct. 18
24 Wednesday ..Oct. 22
25 Saturday ..Oct. 25
26 Wednesday ..Oct. 29

Pathe News (Sound)

79 Saturday ..Sept. 20
80 Wednesday ..Sept. 24
81 Saturday ..Sept. 27
82 Wednesday ..Oct. 1
83 Saturday ..Oct. 4
84 Wednesday ..Oct. 8
85 Saturday ..Oct. 11
86 Wednesday ..Oct. 15
87 Saturday ..Oct. 18
88 Wednesday ..Oct. 22
89 Saturday ..Oct. 25
90 Wednesday ..Oct. 29

Metrotone News (Sound)

300 Saturday ..Sept. 13
301 Wednesday ..Sept. 17
302 Saturday ..Sept. 20
303 Wednesday ..Sept. 24
200 Saturday ..Sept. 27
201 Wednesday ..Oct. 1
202 Saturday ..Oct. 4
203 Wednesday ..Oct. 8
204 Saturday ..Oct. 11
205 Wednesday ..Oct. 15
206 Saturday ..Oct. 18
207 Wednesday ..Oct. 22
208 Saturday ..Oct. 25
209 Wednesday ..Oct. 29

Kinograms (Silent)

5636 Wednesday ..Sept. 3
5637 Saturday ..Sept. 6
5638 Wednesday ..Sept. 10
5639 Saturday ..Sept. 13
5640 Wednesday ..Sept. 17
5641 Saturday ..Sept. 20
5642 Wednesday ..Sept. 24
5643 Saturday ..Sept. 27
5644 Wednesday ..Oct. 1
5645 Saturday ..Oct. 4
5646 Wednesday ..Oct. 8
5647 Saturday ..Oct. 11
5648 Wednesday ..Oct. 15
5649 Saturday ..Oct. 18
5650 Wednesday ..Oct. 22
5651 Saturday ..Oct. 25
5652 Wednesday ..Oct. 29

Universal News (Sound and Silent)

50 Saturday ..June 21
51 Wednesday ..June 25
52 Saturday ..June 28
53 Wednesday ..July 2
54 Saturday ..July 5
55 Wednesday ..July 9
56 Saturday ..July 12
57 Wednesday ..July 16
(Continued)

Universal

58 Saturday ..July 19
59 Wednesday ..July 23
60 Saturday ..July 26
61 Wednesday ..July 30
62 Saturday ..Aug. 2
63 Wednesday ..Aug. 6
64 Saturday ..Aug. 9
65 Wednesday ..Aug. 13
66 Saturday ..Aug. 16
67 Wednesday ..Aug. 20
68 Saturday ..Aug. 23
69 Wednesday ..Aug. 27
70 Saturday ..Aug. 30
71 Wednesday ..Sept. 3
72 Saturday ..Sept. 6
73 Wednesday ..Sept. 10
74 Saturday ..Sept. 13
75 Wednesday ..Sept. 17
76 Saturday ..Sept. 20
77 Wednesday ..Sept. 24
78 Saturday ..Sept. 27
79 Wednesday ..Oct. 1
80 Saturday ..Oct. 4
81 Wednesday ..Oct. 8
82 Saturday ..Oct. 11
83 Wednesday ..Oct. 15
84 Saturday ..Oct. 18
85 Wednesday ..Oct. 22
86 Saturday ..Oct. 25
87 Wednesday ..Oct. 29

HOW TO FIND RIGHT AGE OF A NEWSWEEKLY

Suppose you are served from Dallas and want to find the date on which Universal News 79 was released in your zone. By looking in the release date schedule you find that this news was released in the New York zone on Wednesday, October 1. Look in the release day chart and find the Wednesday column. Run down it until you come to the Dallas line. You will find "Sat. 3." This means that the Wednesday release of the Universal News is released in Dallas three days after New York; and since No. 79 was released October 1, it will be one day old in Dallas on October 4, or 3 days later.

You may follow the same process with all the newsweeklies.

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SATURDAY, OCTOBER 4, 1930

No. 40

X-RAYING THE 1930-31 PRODUCTS—No. 2

Paramount-Publix

The exact number of Paramount pictures for the 1930-31 season is uncertain. The Work Sheet for the star pictures contains twenty-four; the other Work Sheet, 33. At the bottom of this latter Work Sheet there is a notation to the effect that there will be ten additional "timely subjects," which will be announced later. Again, in the contract for Group "S-2," it is stated that the number to be licensed is "not to exceed seventy (70)." Photoplays, in addition to "With Byrd at the South Pole," "Follow Thru," "Queen High," "Honeymoon Lane," "Anybody's War," and "Feet First," which are excluded from the S-2 group, these being sold on separate contracts.

No stories are given with the star pictures, but a story is given almost with every picture either in the other Work Sheet or in the Annual Announcement Book. Only four pictures are excepted. These are, "Morocco," "3056," which is described as a Lubitsch-Chevalier, and which may be classed as a star picture, "3070," which is described as a Jeanette MacDonald production, and "Best People," a Ginger Rogers Special.

So far I have seen fourteen pictures: eight of these ("Anybody's War," "Let's Go Native," "Grumpy" [this is an excellent entertainment for cultured picture-goers], "The Sea God," "The Spoilers," "Follow Thru," "Monte Carlo," and "Her Wedding Night") are either fair, or fairly good, or good. "The Silent Enemy" is a good synchronized silent drama, the players of which are Esquimaux. "Manslaughter" is very good; "Anybody's Woman" a fair story but an excellent box-office attraction because of Miss Chatterton's popularity; "Animal Crackers" a riotous comedy and a good box-office attraction and "Sante Fe Trail," an action picture which has not yet been shown in this territory but which possesses all the elements that make pictures successful.

Of the eight just mentioned, it is my opinion that "Monte Carlo" will make the worst failure, when expense of production and directorial ability are taken into consideration.

One can hardly guess how many of the star pictures will be musical comedies or operettas. Of the list of the thirty-three pictures described in one Work Sheet, the following will be musical comedies: "Heads Up," No. 3070, described as a "Jeanette MacDonald Musical Production," "Follow Thru," a fair musical comedy already reviewed, and possibly "Morocco." Not enough description is given of some of the others to enable one to determine how many more will be musical productions. Nor is one in a position to say how many of the ten pictures, sold without title, star or story, will be musical comedies; he who will buy the Paramount program will have to take his chances.

STARS: The following are the stars Paramount offers: Harold Lloyd, Maurice Chevalier, Buddy Rogers, Clara Bow, George Bancroft, Richard Arlen, Jack Oakie, William Powell, Nancy Carroll, Ruth Chatterton, Clive Brooks, Moran and Mack, the Marx Bros., Gary Cooper and Eddie Dowling, who will appear in "Honeymoon Lane."

Pathe

Pathe is offering twenty pictures this season. Of these, eleven are sold as star pictures, seven with stories without stars, and two without either stars or stories.

Pathe have demonstrated their ability to make good pictures. The only trouble with them is the fact they are somewhat inclined to exaggerate the magnitude of their bigger pictures. "Holiday" and "Swing High" are two such cases.

It is unlikely that Pathe will have any musical comedies this year. In this, its executives have shown good horse sense. The exhibitor will at least feel safe that he will not

be loaded with boresome pictures, the kind that drive patrons away from theatres. (There might be an exception in the case of "The Siren Song," which will feature Mary Lewis, the famous prima donna; this may be a musical comedy.)

STARS: Pathe is offering the following stars: Eddie Quillan, Ann Harding, William Boyd, Helen Twelvetrees, and Constance Bennett.

Radio Pictures

Radio is selling thirty-four pictures this season; twelve "Titan" productions, four "Super-Specials," nine "Victory" productions, and an Amos and Andy Special.

Of the Titans, the following have so far been produced: "Dixiana," "Half-Shot at Sunrise," and "Leatherneking". Although all three are musical comedies, they are proving excellent box office attractions, thanks to the presence of Bert Wheeler and Robert Woolsey, comedians, who have already made a name for themselves, because of their excellent work in "Rio Rita," and in "Cuckoos." Dixiana is a much bigger production than either "Leatherneking" or "Half Shot at Sunrise," and by rights it should prove a far bigger box office success than either of these two pictures, particularly because of the presence of popular Bebe Daniels in the leading part. Unfortunately, such is not the case, for the reason that pictures in which the music is featured more prominently than the plot are not attracting large crowds at the box office. In "Dixiana," the plot is pretty good, suiting Wheeler and Woolsey fairly well, but the musical end of it is featured prominently, in contrast with "Leatherneking" and "Half Shot at Sunrise," in which music plays a very small part. "Half Shot at Sunrise" is drawing large crowds and "Leatherneking" only fair.

"The Silver Horde" and "The Iron Trail" are Rex Beach stories, and there is no reason why RKO should not turn out excellent action pictures out of them; Rex Beach stories make, as a rule, first class picture entertainments. I have been informed by RKO that they are not going to make Victor Herbert's, "Babes in Toyland," and "Heart of the Rockies," (which was sold as an outdoor operetta,) because they do not want to burden the exhibitors with too many musical comedies, which have as a rule proved unpopular; they are going to substitute action stories. Their decision is highly commendable and should be approved by every exhibitor who has already signed a contract with RKO. There will be one more Bert Wheeler and Bob Woolsey comedy, but there will be no music in it at all.

Of the four Super-Specials, only one is sold by a title, "Danger Lights," (original title was "The Record Run.") It is very good railroad melodrama, with the best recording heard in any picture to this day.

Of the nine pictures of the Victory group, only "She's My Weakness," which is only a fair picture, is mentioned by title. The others are sold without any description, either of story or of author, and no stars are given with them.

I have been informed that the Amos and Andy picture has turned out to be excellent. If so, it should prove a great box office attraction, because of the popularity of the stars.

There are three Basil Dean productions, "Escape," "The Perfect Alibi," and one other, untitled. The first one has already been reviewed; it is fair. The others are sold without stories.

In addition to these, there are five star productions, three with Richard Dix, and two with Betty Compson.

The description of the RKO product is very meagre,
(Continued on last page)

"Her Wedding Night"

(Paramount, Oct. 18; running time, 77 min.)

An entertaining comedy, which towards the end turns into a bedroom farce. The hilarious moments are caused by Charles Ruggles, who is interested only in sleeping and because of this desire finds himself in embarrassing situations. Probably the funniest scene is where he attempts to imitate a cat in order to convey to the hero the kind of answer he should give to the heroine. Although the plot is very thin, one is kept amused by the farcical situations. The action takes place in France:—

The hero, a popular composer of love songs, is annoyed so much by admiring women, that he permits his friend to use his name and in that way relieve him of the burden of speaking to them. They leave that afternoon for the country, the hero to his home and his friend to the home of his fiancée, where the heroine, who is on the same train, is also bound. While the train stops at a small town the heroine alights to get a paper and the hero's friend (Skeets Gallagher), who was travelling under the hero's name, follows her. They become acquainted and while they are talking the train pulls out. No one spoke English there. In their attempt to get to a hotel and to make themselves understood, they are sent to the Mayor. Gallagher, still using the hero's name, and the heroine sign what they think is a hotel register, but it really was a marriage certificate and so the heroine and the hero are married by proxy. When the hero learns of this he is furious until he sees the heroine and then he does not regret being "married". He finds himself, however, in very embarrassing situations because of visits from two ladies, who had been his "inspirations". He finally manages to get rid of them through the aid of another friend, and after some very trying situations the heroine forgives him and they are reconciled.

The plot was adopted by Henry Myers from the stage play "Little Miss Bluebeard." It was directed by Frank Tuttle. In the cast are Clara Bow, Charles Ruggles, Skeets Gallagher, Ralph Forbes, Geneva Mitchell, Rosita Moreno and others. The talk is clear.

"The Santa Fe Trail" with Richard Arlen

(Paramount, Sept. 27; running time, 64 minutes)

This picture should direct an appeal even to those who do not care very much about Westerns, for it is strongly human, and the action interests one every second. There are plentiful thrills, too, such as make moving picture fans cheer. And there is no lack of comedy, most of it being contributed by that wonderful little actress, Mitzi Green.

The story unfolds in the old days in California, and deals with a hero, owner of a large flock of sheep. He is harassed by the cattlemen and is advised by his Indian tenders to move to Spanish Acres, where there is plentiful grass. The impoverished old aristocratic Spaniard owner of the Acres at first refuses to make a business deal with the hero, because he hated Indians and the hero employed Indians; he was ignorant of the fact that the incendiary fires to his property were caused by the villain, who posed as his friend, and not by the Indians. The villain, who coveted the Spaniard's property, sends for the hero and points out to him how unhealthy that climate is for him. The hero defies him. The villain murders the Indian Chief and then makes the Indians believe that it was the hero who had committed the murder. The hero, however, is able to convince the Indians that it was the villain who had committed the murder, but not until after his life had been put in danger. He was able to prove his innocence by aid of Mitzi Green and Junior Durkin, who were eye-witnesses of the murder. The hero shoots and kills the villain just as the latter was about to shoot the hero's pal (Eugene Pallette). The hero proves to the Spaniard that the villain was not his friend. He obtains his consent to marry his daughter.

The plot has been founded on "Spanish Acres," by Hal G. Everts and Otto Brower. Rosita Moreno is the heroine. Hooper Atchley is the villain. Lee Shumway, and many Indians are in the supporting cast. The talk is clear.

"The Pay Off" with Lowell Sherman

(Radio Pictures, Oct. 18; running time, 70½ min.)

Excellent produced, with direction, acting, settings and photography of the highest order. But it is a crook play, and does not leave a good feeling afterwards, for in addition to the fact that the hero is shown as being at the head of a crook ring, a young man and a young woman are shown attempting to carry out a holdup. It is true that they were holding up crooks, one of whom was the very man who had held them up and had robbed them of all their money, and that all they wanted was to get their

money back, but the very sight of the young man carrying out a hold up sets a bad example for immature youth. The action holds the attention well.

The story deals with a young man and a young woman, who are held up and robbed of all their money. The young man recognizes the thief and, with the aid of the heroine, holds up the apartment where the robber had gone. The occupants happen to be a gang of high-class crooks. They are overpowered and the leader of the gang (hero), moved by their youth, takes them home to save them from a criminal career. The crook that had held up the young folk (villain) makes up his mind to carry out a jewelry store robbery without the knowledge of the hero. He uses the innocent young folk as his decoys. In the holdup he kills the proprietor. The hero is furious that he should have spilled blood against his orders. The villain resents his reproaches and attempts to shoot the hero, but the hero shoots and kills him first. The police eventually corner up the hero, in spite of the fact that the young folk had held their lips sealed as to his acts. When the hero realizes that the young folk, for whom he felt a great interest, are in danger of being implicated in the murder, he bargains with the district attorney for their liberty. He then signs a confession.

The plot has been founded on an original story by Samuel Shipman. It was directed by Lowell Sherman. Marion Nixon, Hugh Trevor, William Janney, Walter McGrail, George Marion, Robert McWade and others are in the cast. The talk is very clear.

"Liliom" with Charles Farrell and Rose Hobart

(Fox, Released Oct. 5; running time, 89 minutes)

One of the most artistic pictures the Fox Film Corporation has released this season. Cultured picture-goers should grow ecstatic about it. But whether it will exert the same fascination over picture-goers of the rank and file remains to be seen. Part of the action unfolds after death—the death of the hero, and the spectator is given an opportunity to get another author's conception of what is after death (the other conception has been given by the Warner Bros. picture, "Outward Bound.") The situation that shows Farrell dying, the result of the wound he had inflicted on himself by the thrust of a knife, is deeply pathetic. Other pathetic moments are those that show the hero, after his return to earth to do some good act to show his great love for his wife (heroine), meets his own daughter, and fails to gain her sympathy, however hard he tried.

The action unfolds in a Hungarian large town, and starts at a carnival, where the hero is employed as a barker. The heroine, a slavey, falls in love with him. During one of her visits to the carnival she attracts the hero. But the owner of the carnival, a woman who had claims on the hero, tries to prevent their acquaintance. The hero, however, resents her interference and leaves the carnival. He marries the heroine. Although he mistreats her, down in his heart he loves her. She, too, is passionately in love with him. A friend tries to induce the hero to hold up a man carrying a large payroll but the hero resists. His desire to provide luxuries for his wife, however, makes him yield eventually. But the intended victim is too strong for them both; he overpowers them. The police rush to the scene, and as escape was impossible the hero, unwilling to face his wife disgraced, stabs and mortally wounds himself. He is taken to his wife, where he shortly expires. While his soul is about to fly a train is seen approaching. He boards it. On the train, there are other dead men. He meets the Judge, and pleads with him to let him go back to earth to do one good act to prove to his wife his love. The Judge promises to let him return after ten years. The time is up and the same train takes the hero, in company with the Judge, back to earth. The train stops at the back yard of his house. He meets his child near the fence and tries to induce her to befriend him but in vain. He slaps her in the face. The mother inquires of her daughter the cause of the rumpus and the daughter explains her the strange experience she had had of being struck without feeling any pain. The daughter asks her mother if she had ever had such an experience and the mother sorrowfully answers in the affirmative. The Judge persuades the hero to return to the other life, convincing him that it is better to let those who loved him think kindly of him.

The plot has been taken from the play by Franz Molnar, the Hungarian playwright. Frank Borzage has directed it with skill. In addition to Charles Farrell and Rose Hobart, who both do good work, the following are some of the others in the cast: H. B. Warner, Estelle Taylor, Lee Tracey, Guinn Williams, Bert Roach and Lillian Elliot. The talk is clear.

"For the Love o' Lil"*(Columbia, August 29; running time, 69 minutes)*

A fair program picture.

It is a story in which one man wins a woman and another man who, too, wanted her as his wife, does not give up hope of winning her; he plots and schemes to cause a separation, and nearly succeeds, but failure is his lot in the end when the heroine wakes up to his real character; she goes back to her husband and the two are happy to be together again for also the husband had realized that his would-be friends were selfish persons.

There is some human appeal, and the interest is held fairly tight; but there is nothing in it that will impress one deeply.

The plot has been suggested by the *Liberty Magazine* series of stories by J. Leslie Thrasher. James Tinlin has directed it. Elliot Nugent is the husband, Sally Star the wife, and Jack Mulhall the villainous wealthy man. Margaret Livingston, Julia Swayne Gordon, Joan Standing, Charles Sellon, Billy Bevan and others are in the cast. The talk is clear. (Silent values, fair.)

"White Hell of Pitz Palu"*(Universal, June 1; running time, 75 min.)*

Unusual and beautiful photography. The story unfolds in the Alpine Mountains, Pitz Palu, and concerns three people who are determined to scale the most difficult wall of the mountain. One misstep and they would fall to their death. Because of this, there are many suspenseful moments, especially one in which the leader is about to start the climb when he is thrown over by an avalanche of snow and would have been hurled to his death were it not for the bravery of his two companions. It is thrilling to watch the climbing and one is filled with horror when a whole group of boys fall to their death in an attempt to scale a very difficult wall:—

The hero and heroine are spending their honeymoon climbing the Pitz Palu mountain. They are half way up and are spending the night at a rest hut. There they encounter a doctor whose bride, several years before, had fallen to her death while climbing this mountain. He haunts the place year after year in an attempt to climb the most difficult wall and thus in some way avenge his wife's death. The couple in sympathy with him decide to attempt to climb with him. The hero, eager to show to the heroine that he is as brave and strong as the doctor, takes the lead but slips and falls when he is hit by falling snow. The doctor risks his life and saves him but in the attempt breaks his leg and the three are trapped in the mountain. A rescue party goes in search of them but does not find them until the following morning. The doctor had thrown himself off a cliff, and the hero and heroine are almost frozen to death when found. They are brought back to safety.

The story was written by Dr. Arnold Fanck and Ladislaus Vadya. It was directed by Dr. Arnold Fanck and G. W. Pabst. It is a silent picture, but it is accompanied by vocal description by Graham McNamee. Those in the cast, all foreign, are Gustav Diesel, Leni Riefenstahl, Ernst Petersen, B. Spring and Ernst Udet.

"The Bad Man" with Walter Huston*(First National, Sept. 14; running time, 77 min.)*

With Warner Baxter in the leading part; "The Bad Man" would have been a great picture; with Walter Huston, it is mediocre. Not that Mr. Huston is a bad actor; he simply does not fit in the part, made famous by the late Holbrook Blinn. Mr. Huston's attempts to imitate an English speaking Mexican with a broken accent are unsuccessful. At times he lapses into purest English. And the lines he speaks with an accent are far from being satisfactory. In addition to the accent, the part requires suavity, which Mr. Huston fails to supply. There are several laughs in the picture. These occur mostly in the situation where the Mexican bandit, operating in the United States (for the purpose of avoiding an offense to Mexican sensibilities), is trying to disentangle a much tangled situation. To begin with, he had gone to the ranch to rob the Americans. This purpose he had abandoned when he had found out that the owner of the ranch was the very man who had saved his life in the war front. Then he learns that his friend (hero) loved the wife of the capitalist, who had come from the East to buy the ranch, and that she loved him, too, but that they could not realize their love; that the man who had lent the hero some money was ready to foreclose; and that the husband of the woman the hero loved was a despicable fellow, little caring for anything except profits. He solves all the problems by taking ten thousand dollars from the capitalist to pay the mortgage

with; by taking the money away from the loan shark and handing it back to the hero's uncle, and then shooting the wealthy man when he treacherously attempts to shoot and kill the hero, thus leaving the heroine free to marry the hero. In the end he, too, meets his fate at the hands of the Texas Rangers.

The plot has been founded on the well known play by Porter Emerson Browne. Clarence Badger directed it. Dorothy Kevier is the heroine. James Rennie, O. P. Heggie, Sidney Blackmer, Guinn Williams and others are in the cast. The talk is fairly clear, well enough, but the quality of the sound is not so good.

"The Office Wife"*(Warner Bros., Aug. 23; running time, 58 min.)*

Mediocre! Intelligent stenographers and secretaries will resent it, because it puts them in a false position. The whole story, as a matter of fact, is cheap and one feels no sympathy for the heroine because of the fact that although she knows the hero is married she makes an attempt to attract his attention to her by showing her legs and by making her physical charms noticeable in other ways:—

The heroine is private secretary to the hero. Although she obtained the position because of her efficiency, she is determined to have the hero take personal notice of her, which he eventually does. The heroine falls in love with him and although he is married he becomes very much attracted to her. One night, while they are working together until a late hour, he kisses her. To this she raises no objection. Later, however, she realizes that she loves him too much to stay on in her position and tenders her resignation, telling him that she is going to marry a young reporter. He is very much taken back by this and is most unhappy. His wife later confesses to him that she is going to Paris for a divorce, because she is in love with another man. The last night that the heroine spends in the office he discloses this fact to her and she faints. The heroine's sister had discovered the news about the divorce, and, knowing that her sister was in love with the hero, calls her at the office but the hero answers the telephone. She tells him that her sister had broken her engagement with the young reporter, because she loved some one else, and so the hero and heroine, after explaining matters, are united.

The plot was based on a story by Faith Baldwin. It was directed by Lloyd Bacon. In the cast are Dorothy Mackaill, Lewis Stone, Hobart Bosworth, Natalie Moorhead and others.

"Love in the Rough"*(MGM, Sept. 6; running time, 82 min.)*

A fairly entertaining musical comedy. There is very little plot and no suspense, and the cast burst into songs and dances that have no connection with the story. The hero and heroine are young and charming and somehow the songs rendered by them are pleasing. The comedy, supplied by Benny Rubin, is of the same Jewish type and order as that in all the other pictures he has appeared in:—

The hero, a shipping clerk, and his friend, in the same department, are taken by their employer to a very fashionable country club. The reason for this is that the hero is a champion golf player and his employer wants to make an impression by having such a fine player as a friend. They are told, however, not to disclose their station in life. At the golf club, the hero meets the heroine, daughter of a millionaire, and they fall in love. But warned by his employer he does not tell her who he really is. A golf tournament is planned and the hero is entered to play against the champion of the club. The heroine places a \$3000 bet on him. The night before the tournament the hero and the heroine elope and are married, and not until after they are married does he disclose what he really is. The heroine had believed all along that he was the president of a very large shipping concern and is heart broken when she learns the truth. He leaves her and she wires her father. The hero plays in the tournament but is very disheartened. When the heroine's father arrives and finds out that the hero is a good golfer he forgives them and rushes with the heroine to the green to encourage the hero. Made happy when he discovers that he is forgiven, the hero plays well and wins the tournament. They are reconciled.

The plot was taken from the stage play "Spring Fever". It was directed by Charles F. Reisner. In the cast are Dorothy McNulty, Tyrell Davis, Harry Burns and others. The talk is clear.

"Whoopie," with Eddie Cantor, an excellent musical comedy. "Extravagance," Tiffany, an excellent society drama. Reviews next week.

but the great financial resources of this organization, coupled with its excellent recording system, (which is used also by Pathe, Tiffany, Educational, Sennett and by several smaller concerns, which produce short subjects) should enable the RKO studios to turn out a very good line of product.

STARS: RKO is offering the following stars: Bebe Daniels, Bert Wheeler & Robert Woolsey, Richard Dix, Betty Compton, and Amos & Andy, of radio fame.

(To be concluded next week)

THE FACTS ABOUT THE RKO SUBSTITUTIONS

According to some exhibitors, RKO denies that those of its pictures that Harrison's Reports declared as being substitutions in the August 2 analysis are such. It points out the fact that in some instances it has changed, not only the title, but also the production number. The genealogy of some pictures given in that analysis is not, therefore, correct, and for that reason, there are not, in its own opinion, any substitutions.

It asserts, for instance, that "Framed" was not originally "The Love Captive," even though the production number of both pictures is the same,—0209; that "Fall Guy," 0507, is not "The Fire Walker," even though both carry 0507 as a production number. They mention a few other pictures that are not what Harrison's Reports say they are.

Production numbers for the pictures are given on the contracts for the purpose of identification, particularly when only a tentative title is given. Up to this time, every producer-distributor, when changing the title, has kept the identification number the same. But RKO has seen fit to change some production numbers when changing the titles. Why? Why, for instance, should RKO give "Framed," which on the contract is attached to the identification number "0209," No. 0502, particularly since, in changing the production number, it changed also the classification? On the contract, for instance, "Framed" belonged to the nine "Special Attractions" group; as changed, it belongs to the "Radio" group. There are other changes, the need of which does not seem apparent, except perhaps, a desire on the part of some one in RKO to hide a substitution.

Harrison's Reports, however, is willing to accept the changes as made by RKO, and to base a new analysis on them. Here it is:

RKO asserts that—

FRAMED (0502) is the same picture as that sold under the same title with 0209 as the production number. But "Framed" (0209) was to have been founded, in accordance with the facts on the contract, on a story by Charles McArthur, whereas the finished product "Framed," delivered with 0502 as the production number, has been founded on a story by Paul Scofield. It is, therefore, a clear substitution. Accordingly, you are not obligated to accept it. That—

INSIDE THE LINES (0208) is the same picture as "Upper World" (0208). But according to the contract "Upper World" was to have been founded on a story by Ben Hecht, and since "Inside the Lines" has been written by Earl Derr Biggers it is a clear substitution and you are not obligated to accept it. That—

SECOND WIFE (0501) was originally "Hunted" (0501). But "Hunted" was to have been written by Frank Adams, and since "Second Wife" was founded on "All King's Men," by Charles Fulton it is a clear substitution and you were not obligated to accept it. If you have already played it you are entitled to some adjustment. That—

FALL GUY (0507) is the same picture as "The Love Captive" (0502). "Fall Guy" has been founded on a story by George Abbott, and as there was no author given in the contract RKO asserts that it is not a substitution. But looking into the Radio Pictures 1929-30 Annual Announcement, one finds the following description of "The Love Captive": "Youth in the thrill of blind romance—living mad lifetimes—while the band plays on! . . ." But "Fall Guy" is not a romance; it is a crook melodrama, in which the hero, an innocent young man, is hired by a crook to carry narcotics for him. There is a long way between a romantic story and a drug-smuggling melodrama. It is clearly not the picture that was sold to you; therefore you are not obligated to accept it.

THE RUNAWAY BRIDE (0504) is the same as "Ladies of the Port" (0504). There was no author given with "Ladies of the Port" on the contract, but there was the following description in the Annual Announcement: "From the twisted byways of Shanghai to Barbary's shadowed haunts! Exciting . . . rich-hued . . . good-humored drama of men who follow the sea and of women who follow men!" Since there are no men "who follow the

sea" in "The Runaway Bride," and no part of the action unfolds either in Shanghai or Barbary Coast, it is a substitution of theme; therefore, you are not obligated to accept it.

Since the story of "Girl of the Port" (0209) is the same as that of "The Fire Walker" (0507), "Girl of the Port" is not a substitution.

As no adequate description was made of "Sensation," it is not possible to say that "Conspiracy," which RKO asserts is the new title, is a substitution.

You may let the RKO exchange have its choice of the two analyses; it should make no difference to you, which one it accepts, for either analysis contains almost as many substitutions.

There is no excuse for RKO executives to follow the tactics employed by other producer-distributors; they have plentiful money to buy whatever stories they want, and the officials of the Radio Corporation of America, of whose subsidiary RKO is, have repeatedly demonstrated in this industry that they will not tolerate any business tactics unless they are fair. And describing a picture so meagerly as to make it possible for them to "slide out" is not a fair business practice. It is far better for them to give a description at all than to give an inadequate description.

A JUST COMPLAINT FROM CHESTER B. BAHN

Mr. Chester B. Bahn, Motion Picture Editor of the Syracuse Herald, of Syracuse, New York, wrote as follows in the September 21 issue of that paper:

"Just how much longer will the Fourth Estate permit cinema producers to caricature and libel newspaper men?"

"Isn't it a fact that every time a newspaper man is presented on the screen as a drunken nit-wit of questionable morals and foul tongue public confidence in the press is further weakened?"

"There are reporters who do drink . . . that's admitted. But so do other folk—eminent jurists, able clerics and pillars of government. Yet the cinema never presents a judge, a cleric or a leading political standard bearer in a soured condition.

"But the reporter, who stands for the press in the public eye, is libeled at will. He is pictured as a sneak ('The Laughing Lady'), as a moral leper ('Man, Woman and Sin'), as a profane, Godless brute ('Front Page'), as an irresponsible drunk ('Gentlemen of the Press') and as a deliberate liar ('Bright Lights').

"Seldom is he humanized, his vices outweighed by his virtues. That miracle happened, if at all, in 'Young Man of Manhattan.'"

Mr. Bahn's complaint is fully justified; the newspaper reporter has been presented by the Hollywood crowd as anything but what he really is.

As a class, reporters are of as high a calibre men and women as are those in other professions. One may even say higher, for those who employ them are of the most intelligent class of people, and unless a reporter had some ability, and some character, he would not long remain employed.

I have noticed that, in "The Bad Man," the play has been commendably altered to avoid offending the sensibilities of the Mexican people. Is it not then proper that the producers should show as much consideration for the gentlemen of the press, who have always proved friendly towards the motion picture industry?

Harrison's Reports hopes that the producers, for their own good, will treat the newspaper men better.

THE CHICAGO ZONING PLAN REJECTED

Mr. Aaron Saperstein, President of the Illinois Independent Theatre Owners, Inc., as a member of the Committee on Zoning and Protection, has rejected the zoning and protection plan submitted by the Film Board of Trade recently.

Several weeks ago, there was a zoning and protection conference between independent exhibitors and representatives of the Film Board of Trade, but, just as everything had been agreed upon, J. Ruben, of Publix, stepped in and kicked the bucket by demanding additional protection, in area as well as in time, than that agreed upon at the meetings. An impasse was thus created. It is evident that pressure was brought to bear upon the Home Office of Publix to modify their demands, until they accepted the terms of the exhibitors.

Harrison's Reports is not yet in possession of the reasons that prompted Mr. Saperstein to reject the plan unconditionally. But it has confidence in Mr. Saperstein's judgment.

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Vol. XII

SATURDAY, OCTOBER 11, 1930

No. 41

X-RAYING THE 1930-31 PRODUCTS—Last Article

Tiffany Productions

The Tiffany product was not sensational for key-city houses last season. In the beginning of the season, it showed promise; but it weakened much later on. But it has not proved such a bad program for the smaller exhibitors, particularly when one bears in mind the reasonable figures at which they bought it. Even without this advantage, the tie-up of the Allied organization with Tiffany (and with RKO) for the franchise has done an immense amount of good to the independent exhibitors, for it forced the prices of the other producer's product down to the point of making it possible for them to live. At the time the franchise was consummated, the prices for talking pictures were soaring so high that, had this franchise not been conceived by the Allied organization, many more exhibitors would have gone to the wall. In addition to lowering the film prices, the franchise forced down also the charges for score. Let it be remembered that Tiffany and RKO have been the only companies to eliminate the score charge entirely for such exhibitors as bought franchises from them, and made only a reasonable charge to non-franchise exhibitors. This paper believes that Tiffany will produce much better product this season; it must do so for its own sake, for if it does not, the franchise bond will not be strong enough to hold the exhibitor to them.

Tiffany promises to deliver a minimum of twenty-six pictures also this season. So far I have seen one—"Extravagance"; although it is not a Sunday School picture, it has been produced with the same care as it would have been produced by any of the companies. It is a reformed version of "Souls for Sables," the silent picture, which was produced by the same concern years ago, and which made a big hit at the time. The talking version is even better, and I believe that it will draw well. "A Girl of the Limberlost" and "The Keeper of the Bees," two Jean Straton-Porter novels, were produced once before, in silent form, by RKO (FBO); both proved good box-office attractions. "The Third Alarm" was produced twice before, once by Selig, and once by Universal; it proved a pretty good box-office success both times. "Moran of the Lady Letty," too, was produced once before (the name of the company that made it escapes my memory.)

Tiffany has included no musical comedies in this season's product. This fact ought to be of some comfort to its franchise holders and to those of non-franchise exhibitors who either have bought or intend to buy its product.

STARS: Tiffany is offering no stars with the exception of Charles Murray and George Sidney in one picture.

United Artists

It is hardly necessary for this paper to say that the United Artists of today is not the United Artists of the late Hiram Abrams days. Not that Al Lichtman is less capable than was Hiram Abrams; the conditions that exist today are not similar to those that existed during the regime of Mr. Abrams. Talking pictures have changed conditions radically. When talking pictures came and every producer scrambled to climb on the talking picture wagon, Joe Schenck was of the opinion that they could not last, and so made no provisions for the change. Instead of trying to take advantage of the change, as any sensible person should have done, he kept on writing and talking against them. But Joe Schenck was not big enough to arrest progress, and since he was not equal to it progress overwhelmed him, with the result that in the last two seasons the United Artists product sunk in quality to a lower level than that reached by the product of any other big company. Consequently, the grip United Artists had on the exhibitors by virtue of the pulling power of its stars has been broken.

Looking over the United Artists product of this season,

I form the opinion that it will be much better than it has been for several seasons. "What a Widow" is a good low comedy (it drags in the second half) but the recording is "atrocious." "Raffles" is a good action picture: "Whoopee," with Eddie Cantor, is an excellent musical comedy. "Abraham Lincoln," ought to draw, particularly in the smaller cities and in town. "Eyes of the World" is a poor picture and despite the popularity of the author it will not, in my opinion, draw very much. "Hell's Angels" has been ushered with blares and trumpets, but it is not "hitting," for it is not, after all, magnitude that makes a picture popular; it is story. And this, "Hell's Angels" lacks.

Of the pictures that have not yet been produced, I believe that "The Bat" will prove a great box-office attraction. But I would not give you much hope for "Sons o' Guns," with Al Jolson, even if the picture turned out to be good, for Mr. Jolson's drawing powers have been hurt by the poor stories given him by Warner Bros. lately. Besides, Mr. Jolson is not a young man. Nor are talking pictures a novelty any longer. The fate of Charlie Chaplin's, "City Lights," is awaited by the industry with great interest, because it has been made silent, and every one waits to see what reception will be given to it by the public. In the opinion of this paper, "City Lights," (unless it is a Chaplin drama), will make a great hit. But this will not prove that silent pictures are about to come back; it will merely remind the producers that a good story, or a popular star, can draw even in silent form. No one can say what Evelyn Laye, in "Lili," will do; the star is untried, and the story is an original. There will be a second Gloria Swanson picture; this paper hopes that it will not be "Queen Kelly." The Work Sheet states that there will be a musical comedy romance with De Sylva, Henderson and Brown. I would not place much faith on musical comedies.

STARS: United Artists is offering the following stars: Mary Pickford, Douglas Fairbanks, Gloria Swanson, Ronald Colman, Eddie Cantor, Norma Talmadge, Charles Chaplin, Al Jolson, and D. W. Griffith, the star director. The exhibitor should bear in mind that each of these is sold individually. Consequently, if he should sign up for the pictures of all these stars, he is not sure that he will receive all the contracts approved. One star's representative may approve his contract, and all the others may reject their contracts. He may, for example, get his Dolores Del Rios, his Gloria Swansons, and his Ronald Colmans, but may fail to get his Mary Pickfords and his Douglas Fairbanks, and visa versa. So in figuring out what he should pay for each United Artists picture, he should not make the price of some pictures big with the hope of getting the pictures of some star, who draws in his locality, because that star may refuse to approve his contract.

Universal Pictures

Last season, the Universal product turned out poorer than it had turned out in many a season. Carl Laemmle had hard luck since Raymond Schrock resigned as production manager. One after another the production heads proved incompetent, and wasted money with no results. Conditions this year are entirely different, and the hope for better product are excellent, for the reason that Mr. Laemmle's son is now production manager. As a rule, sons of famous fathers turn out mediocrities. But in the case of Junior Laemmle, matters seem to have been reversed, for every one who has come in contact with him seems to be of the opinion that he has a good head on his shoulders, is modest, and knows a great deal about pictures. This he has demonstrated by "All Quiet on the Western Front," which he put into pictures despite the advice to the contrary of more experienced producers, who could not see any picture values in it. His vision, in fact, has saved Uni-

(Continued on last page)

"Whoopee"—with Eddie Cantor*(United Artists, Sept. 21; time, 93 minutes)*

An excellent musical comedy, with comedy predominating. Mr. Cantor has a comely style of his own, which is unlike that of any other comedian. He clowns everything and gets away with it in grand style. He takes the part of a nervous wreck, who imagines that he has every ailment under the earth, and who has a pill for every ailment, and a nurse to see that he gets his pills. The action unfolds in the wide open spaces of Arizona, and Mr. Cantor, as the hero, creates no little commotion when he runs away with the sheriff's bride. At one time he makes the audience burst into roars when he hides in an oven, forgetting the fact that all the gas jets had been turned on; the explosion sends him out as black as a negro, just as the sheriff was saying that no white man would be permitted to cross his path. In another situation Mr. Cantor is shown trying to mix batter for waffles. He cracks the eggs with a nut cracker and then throws shells and everything into the bowl. There are numerous other comical situations. The singing and the music is good, and the group dancing by chorus cowboys and cowgirls is pleasingly rhythmic. The picture is entirely in color, having been photographed by the Technicolor process. The closeups are sharp, the medium distant shots fairly sharp and the long shots fair at times and pretty indistinct at other times. But on the whole, the color work is fairly pleasing.

The plot has been taken from Ziegfeld's stage production of the same name; it was taken originally from the play, "The Nervous Wreck," by Owen Davis. It was produced by Florence Ziegfeld with the cooperation of Sam Goldwyn. Thornton Freeland has directed it. In the cast helping Mr. Cantor are Eleanor Hunt, Paul Gregory, John Rutherford, and many others. The recording is good, if one is to judge by the fairly good reproduction.

"Whoopee" may be considered as a sure-fire entertainment.

"Just Like Heaven"*(Tiffany; no rel. date set yet; time, 59 minutes)*

R. William Neil's direction is remarkable, but the story is not very strong with the result that the picture has turned out to be only a fair entertainment, suitable for the better custom. There is some human interest, but for the picturegoers of the rank and file the action is a little too slow.

The action unfolds in Paris (Considerable French is spoken in the picture) and deals with the love affair of a young toy balloon vender (hero) and of a young woman (heroine) member of a dog circus. At first there is a misunderstanding between them, even though each had been attracted by the good looks of the other. The house of the heroine is robbed of all the company's savings and the old violinist, whom the company loved as a father, becoming frantic by the discovery of the robbery, while rushing out of the room to tell the neighbors of it, crashes through the frail railing to the floor below and is killed. The heroine is heartbroken and faints on his body. The hero takes her to his room and there nurses her. The two fall in love with each other but the hero is unwilling to tell her about his love. In fact, he sends her away when she is well. The hero enters a contest for the best pageant design, giving an actual production. Because of the boisterousness and of the coarseness of his ballet girl, the hero informs the judges that he desires to withdraw. But the young heroine, who had heard of the hero's difficulties, and of his sacrifices for her, without saying anything to the hero, takes part in the pageant. The hero wins the contest; also the heroine.

Adele Buffington wrote the story. Anita Louise is the heroine, David Newell the hero and Yola D'Avril the coarse girl. Emil Chautard, Thomas Jefferson, Gaston Glass and others are in the cast. The talk is clear.

"The Land of Missing Men"—with Bob Steele*(Tiffany, October 10; running time, 55 minutes)*

A very good western melodrama, with thrills and suspense. There is one novel situation; it is where the hero is shown going into a saloon owned by a Mexican friend of his with the object of consulting him. He finds his friend dying from a gun shot, and every customer dead; the electric piano was playing when the hero entered and

found all these men dead. The situation that shows the hero in the lair or the outlaws is full of suspense; the spectator tears for the life of the hero.

The story deals with a hero whose father had been shot in the back. The hero is determined to find the murderer of his father. The sheriff, pretending that he suspected him as being the man that held up the stage coach several times, orders him to leave the region. The hero went to a Mexican friend, saloon keeper, to talk matters over with him but finds him dying and every one else in the saloon dead. The dying friend tells the hero that it was the villain who had done the killing. The hero is determined more than ever to get the villain. He rides fast and holds up the stage, takes the gold and forces the heroine daughter of his dead friend, the saloon keeper, to follow him to the Indian camp. There he explains to her that he did it, first, to save her from the outlaws, who were going to hold up the stage and to carry her away, and secondly, to use the gold to gain the confidence of the outlaws with, so as to bring the murderer to justice. The heroine escapes and reaches town, and informs the townsfolk who the murderer of her father was, and of the hero's plan. A posse is formed and rushes to the aid of the hero, who by this time had gained an entrance into the outlaws' lair. They find most of the outlaws dead, and the hero and his pal wounded, but with the villain held up at bay by the hero's gun. The villain discloses the fact that the sheriff had been their accomplice.

The story and the direction is by J. P. McCarthy. Al St. John is the hero's pal, Caryl Lincoln is the heroine. Edward Duni, Al Jennings, and others are in the cast. The talk is clear.

"What a Widow"—with Gloria Swanson*(United Artists, Sept. 13; running time, 90 min.)*

A fairly entertaining comedy. The action at times is fast but now and then slows up, becoming tiring instead of amusing. There are many farcical situations but the humor at times falls short of really being funny because of its silliness. Perhaps the funniest situation is that in which Lew Cody, as a famous dancer, enters the heroine's suite on a boat, while he is in a drunken condition. When he hears that she is anxious to take dancing lessons, he takes hold of her and throws her around the room in an attempt to give her the first lesson:—

The heroine, a widow, is eager to live and learn. Her late husband had been an old man and because of his illness she had led a secluded life. When he died he left her a fortune of \$5,000,000. This she was eager to begin spending, first on beautiful clothes, and then on a trip to Europe. While on the boat bound for Europe, she meets the hero, a member of her firm of attorneys, and they both are very much attracted to each other. Because of her great wealth and attractive appearance, she finds herself surrounded by many admirers. When the heroine arrives in Paris she rents an expensive home and starts spending her money. She is besieged by all sorts of people and in order to get rid of them she buys everything in sight. She is also pursued by a Russian violinist and by a Spanish singer, who both want her to run away with them. She has a misunderstanding with the hero and in a fury leaves her home and goes to the home of a dancer, whom she had met on board ship, and asks him to take her to Monte Carlo. They both become intoxicated instead and when she awakens in the morning she is mortified at her actions and demands that the dancer marry her, although she is in love with the hero. On the way to the license bureau she discovers that she had been wrong in her conclusions and rushes to the hero, just as he is about to leave for America. They marry and leave together.

The story was written by Josephine Lovett. It was directed by Allan Dwan. Others in the cast are Lew Cody, Owen Moore, Margaret Livingston, William Holden, Herbert Braggiotti and Gregory Gaye. The sound is very poor, the result of poor recording. This makes the talk unintelligible most of the times, and the singing hardly audible.

"Up the River"*(Fox, October 12; running time, 92 minutes)*

A knockout! It is a mixture of laughs and tears. It is a new idea of prison picture. Full review next week.

"Madame Satan"*(MGM, Sept. 20; running time, 112 min.)*

Entertaining! It is done in a very lavish fashion, with imagination, especially towards the end, when a masked ball is given aboard an anchored dirigible. The costumes are dazzling and the action is kept at an exciting pace. It becomes suspenseful when a terrific storm comes up, damaging the dirigible and breaking it away from its mooring. The guests are all forced to strap parachutes on themselves and to jump to earth. The picture, however, is too long and drags at times:—

The heroine, married to the hero, learns that he had been unfaithful to her. His claim is that the heroine is too cold in her manner towards him and for that reason he seeks outside stimulation. When she comes face to face with his mistress, having gone to her apartment, she is told by this girl that she gives the hero all the romance and warmth that he wants. The heroine in an outburst tells the girl that she will show her up and that she will display such wickedness and gaiety that he will cry out against it and win him back. The heroine goes to a masquerade ball aboard a dirigible, because she knows her husband and the girl will be present. She is disguised as Madame Satan, and is so alluring that she fascinates the hero; he does not realize who she really is. In the midst of all the gaiety a terrific storm arises; it damages the dirigible and loosens it from the mast on which it had been anchored. Parachutes are strapped around the guests and they are forced to jump to earth. The heroine at this point discloses her identity to the hero and he forces her to take the last parachute to jump to earth. He hangs on to a piece of the dirigible as it is descending to earth above a lake. He waits until it is near enough and then he jumps into the lake and is rescued. He and the heroine become reconciled, after he had realized his folly.

The story was written by Jeanie MacPherson. It was directed by Cecil B. DeMille. In the cast are Kay Johnson, Reginald Denny, Roland Young, Lillian Roth, Elsa Petersen and others. The talk is clear.

It is not a Sunday School picture.

"Extravagance"*(Tiffany, October 6; running time, 63 minutes)*

Tiffany is going to surprise many exhibitors with "Extravagance," for it is as good a production as those put out by big concerns. It is not, of course, a Sunday-School picture, for it deals with a woman (not the heroine) who sells her soul for a sable coat. But the different situations have been handled with delicacy. The action unfolds in refined atmosphere, the chief characters being well brought up middle class people. The interest is held fairly tight all through the picture. The closing scenes are fairly dramatic.

The story deals with the wife (heroine) of a fairly well to do business man whose tastes are extravagant but whose feelings her husband (hero) does not want to hurt by refusing her the things she wants. But things come to a point where he can no longer pay the bills. The heroine meets a rounder (villain) through a friend of hers who had been having illicit relations with him and is charmed by his suave manners. The villain induces the heroine to gamble in Wall Street and in a few days he sends her a check for a large amount, presumably her profits from the rise of the stock he had purchased for her. She uses part of the money to buy an expensive sable coat with. The hero sees two women in expensive sable coats in company with the rounder entering his automobile. He is able to recognize only one of the women, wife of a friend of his. He did not see that the other woman was his wife. In the evening he makes a remark about the incident to his wife and tells her that such sable coats are not bought by husbands, unless they are millionaires. Shortly afterwards the hero discovers an expensive sable coat in his wife's wardrobe and it dawns on him that his wife was the other woman in the company of the rounder. They have a scene and they part. Just as the heroine was calling on her friend, her friend's husband, who had found evidence of his wife's infidelity, shoots and kills her. The heroine rushes back to the hero horrified. The tragedy brings about reconciliation between the two, the heroine learning her lesson.

A. P. Younger wrote the story, Phil Rosen directed it. June Collyer is the heroine, Lloyd Hughes the hero, Doro-

thy Christy the other woman, Owen Moore her husband, and Jameson Thomas the rounder. Gwen Lee and others are in the supporting cast. The recording is excellent—the best so far done in any Tiffany picture.

"Young Woodley"*(British Int. Films, Sept. 26; running time, 72 min.)*

Although the direction and the acting are good, the picture is only fairly interesting; there is very little suspense and the action drags at times. Besides the subject matter is not pleasurable; it deals with a sensitive young student, who falls in love with the headmaster's wife. But the scenes of the doings of the students in the English college are interesting:—

The hero, a young student at a boys' school, falls in love with the headmaster's wife. One day, while having tea with her, he confesses his love to her and she admits she loves him also. Just as he embraces her the headmaster enters and is shocked. He orders the hero to leave the room, and then tells the heroine that he will expel the boy. She begs him not to because it would ruin the hero and tells him that if he does she will openly leave him. Because of his pride he consents to her wishes, and she promises not to have anything further to do with the hero. She tells the hero this and he becomes disillusioned and despondent. On his way to his study he overhears some boys sing a ditty about him and the heroine which disgusts him. The next day these same boys tease him and make such insinuating remarks that he loses his temper and rushes at one of them with a knife. He is stopped by the other boys present but the headmaster had entered the room at the time. He is horrified at the hero's actions. He calls the hero's father to the school and demands that the boy be removed from the school. The heroine manages to see the father alone for a few moments and explains the whole situation so that he will understand the hero and be lenient with him. The hero leaves the school with his father, after a final parting scene with the heroine.

The plot was taken from the stage play of John Van Druten. It was directed by Thomas Bentley. The all English cast includes Madeline Carroll, Frank Lawton, Sam Livesey and others. The talk is clear.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for October 1, 1930.
County of New York.
State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.

Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owners are: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me the 30th day of September, 1930.

LILLIAN SILVER.
(My commission expires March 30, 1932.)

versal, for it is doubtful if it would have survived without the success of this picture after the waste of money that was done by Carl Laemmle's production managers, and the mediocre product they turned out.

With the exception of four pictures, which are sold without either story, star or author, the Universal 1930-31, pictures, twenty all-told, are described well, so that an exhibitor knows what he will get if he should contract for the Universal product.

So far, I have reviewed the following pictures: "The Little Accident," "Outside the Law," and "The Lady Surrenders." "The Little Accident" is a good though not great comedy; "Outside the Law" is a crook melodrama, and although it is, like nearly all crook melodramas, unpleasant, it has been produced with skill and drew well at the Globe, in this city, where it was first shown. "Lady Surrenders" has just started its engagement at the Paramount Theatre, this city. It is drawing big crowds. The quality of these three pictures indicates that this year's Universal product will be worth considering.

There will be two mystery stories: The one, "The Cat Creeps," will be founded on the well known stage play, "The Cat and the Canary," by John Willard, and "Dracula," which will be based on Bram Stoker's novel and play. "The Cat and the Canary," which was produced by Universal in silent form several years ago, made a box office success; "The Cat that Creeps" should make a better success, for it will be directed by that veteran master director, Rupert Julian, producer of "The Merry Go Round," "The Phantom of the Opera," "Three Faces East," (in the silent) and of other big pictures. There will be also a "The Cohens and the Kellys" comedy, with George Sidney and Charles Murray, and a picture to be founded on a story by Eric Maria Remarque, author of "All Quiet on the Western Front."

Universal executives, too, have shown the good sense of not including musical comedies in their 1930-31 product, with the exception, of course, of "King of Jazz," which was produced during the 1929-30 season, at which time many exhibitors played it.

STARS: Universal is offering the following stars: Lewis Ayres, John Boles, George Sidney and Charlie Murray (as a pair), Mary Nolan, Betty Compson, Helen Twelvetrees, and Harry Langdon.

Warner Bros. Pictures

The Warner Bros. product last season was mediocre. They made two or three good pictures but even these failed to draw. One of these was "Disraeli," the other, "General Crack," "The Man from Blankley's," was still another. "The Gold Diggers of Broadway," in fact, was the only real box-office attraction they produced in the 1929-30 season.

Warner Bros. will produce thirty-five pictures this season. Of these, six are definitely to be musical comedies or operettas. They are, "May Be It's Love," "Danube Love Song," "Fifty Million Frenchmen," "Maytime," "Viennese Nights," and "Children of Dreams." In addition to these, it is probable that "The Life of the Party," in Technicolor, "Sit Tight," "Red Hot Sinners," all three with Winnie Lightner, "A Gay Caballero," and "Nancy from Naples" will be musical comedies.

Of the thirty-five pictures, nine of them are offered without authors. The others are described, some of them well, some, fairly well.

So far I have seen the following: "Old English," with George Arliss, which is an excellent production, but which will, I am sure, die at the box office; "Dancing Sweeties," which is just fair; "The Matrimonial Bed," which, too, is only fair; "Three Faces East," which is good; "The Office Wife," which is mediocre, and which will make enemies of almost every stenographer, even though it may draw; "Big Boy," a fair comedy, which may cause riots if it were shown south of the Mason and Dixon line, and which will be resented by many of those who will see it in theatres north of that line; "Moby Dick," which is not making the success "The Sea Beast" made, because its gruesomeness is driving women away, and because the artificiality of the whale is so apparent that it makes men laugh at it; and "Outward Bound," which is one of the best pictures released this year, but which is doubtful as a box-office attraction in the smaller places.

It is my opinion that the Warner Bros. product will be better this year than it was last year; Warner Bros. could shut their eyes and make better pictures than those they made last season. But they will have to have much better product to attract the exhibitors to their exchanges, for these have not forgotten, and it will take them a long time to forget, the outrageous treatment they received at the hands of the Warner executives as well as subordinates.

STARS: Warner Bros. Picture offers the following stars: George Arliss, John Barrymore, Dolores Costello, Winnie Lightner and Joe Brown.

AN EFFECTIVE COUNTER-STROKE

When Judge Thatcher declared arbitration in the motion picture industry illegal and threatened the producer-distributors with dire consequences if they should attempt to keep it in force, the producers became so upset that they issued veiled threats against the exhibitors.

One of the threats was the bringing back of the deposit system.

In the new contracts, some of them framed an arbitration provision of their own and gave the exhibitor the choice of accepting arbitration or of putting up deposits.

Since the installation of the deposit system was done for spite, the exhibitors of Minnesota conceived the idea of making the distributors put up an equal amount of money as security for the performance of the contract on their part. So they are out to obtain appropriate legislation.

If the exhibitors of a few other states should follow the example of the Minnesota exhibitors and seek legislation to compel the distributors to put up as security dollar for dollar, I am sure the producers will soon abandon the deposit system.

HOW TRADE PAPER EDITORS CAN AVOID MAKING THEMSELVES RIDICULOUS TO THEIR READERS

The Film Mercury of Hollywood writes partly as follows in its late issue, under the heading, "RKO Secretly Rushing Through New Television Patents":

"With television rated as in the dim distant future by many film observers, *The Film Mercury* hears on good authority that R-K-O high officials in New York are going rapidly forward in their plans for television and now have special representatives in Washington endeavoring to rush through certain television patents.

"The R-K-O television patents are being pushed by the radioelectric division of the R-K-O organization, not the film branch. The whole affair is kept quiet and two R-K-O representatives are working secretly in Washington in an effort to persuade officials of the patent office to rush the patent claims through. . . ."

When editors who lack technical training attempt to handle technical subjects they, as a rule, flounder. That is what has happened to the editor of *The Film Mercury*.

If the other news items *The Film Mercury* prints are as accurate as is this news item, I pity its readers.

For the sake of its readers, HARRISON'S REPORTS undertakes to inform the editor of *The Film Mercury* that RKO, even though a subsidiary of the Radio Corporation of America, has nothing whatever to do with television, for it is purely a producing, distributing and exhibiting organization. The television broadcasting experiments of the RCA group are carried on exclusively by the National Broadcasting Company, under the patents of the American Telephone & Telegraph Company and of the Radio Corporation of America, which patents have been assigned exclusively to the Radio Corporation of America.

But even if RKO had rights to television, for an editor who wants his readers to take him seriously to tell them that RKO representatives went to the patent office to induce the patent officials to expedite the issuing of its patents is just like saying that one of the litigants in a case went to one of the Supreme Court judges and asked him to expedite his case. Patent applications are given a serial number, and are taken up in their numerical order.

It will be well for trade paper editors, when handling news, particularly such as concern technical matters, to make a careful inquiry so as to get the facts correctly. In this way they will avoid making themselves ridiculous.

ABOUT THE WARNER BROS. PICTURE "THE OFFICE WIFE"

An exhibitor subscriber informs me that "The Office Wife" drew for him eight per cent. less than was drawn by "Dawn Patrol."

I can assure this and other exhibitors that, if "The Office Wife" drew for him as much as he says it did, it was not because of the quality of the picture but because of the title, and of the sensational exploitation, which violates the spirit, if not the letter, of the recent code of ethics adopted by the advertisers under the auspices of the Hays organization.

Big letters in front of the Winter Garden in this city, where this picture is playing, read as follows: "Exposing What Goes On in the Office After Hours. . . ."

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No. 42

The Old Standard Contract Declared Illegal

Hon Warren B. Burrows, Judge of the United States District Court at New Haven, Connecticut, in a decision handed down by him on Friday, last week, declared that the old Standard Exhibition contract is unlawful and in restraint of trade as violating the anti-trust laws. The case involved The Majestic Theatre Company (Mr. Allen Morrison) of Hartford, Connecticut, and United Artists, Fox Films, Vitagraph, Inc., and the New Haven Film Board of Trade, against whom the Majestic Theatre Company had brought a suit in 1927, when individual members of the Film Board of Trade refused to serve the Majestic Theatre with film unless it satisfied certain demands, and the Film Board of Trade put the theatre on the blacklist for refusing to comply with these demands. Payment for the pictures of members of the Film Board of Trade not involved in the controversy was offered in cash, but it was refused. Consequently, the management was compelled to shut down the theatre. The suit was the result.

Mr. Morrison brought his case under the anti-trust laws. The defendants replied that, since they were not engaged in interstate commerce, they were not amenable to the anti-trust laws. They also disclaimed that they had control of distribution, as the Majestic Theatre Company alleged. Judge Burrows, however, came to the decision that the exhibitor was forced to accept the standard exhibition contract with its arbitration clause, in impairment of the right of the individuals to do business in the open market, and that the assertions of the defendants were, therefore, without any foundation, rendering the opinion that the plaintiff had good cause for action.

Thus justice again triumphs!

What the effects of this decision will be is not difficult to tell. To begin with, it makes every old contract null and void; that is, unenforceable. In plain words, if you have ten, fifteen, twenty or more pictures on, say, the 1929-30 contracts unplayed, the producer cannot force you to play them, or to pay for them. It is true that the producers may appeal the case; but until Judge Burrows is reversed by the higher courts, his decision will stand. Only in case the defendants win their appeal could they hope to win a case brought against you for the pictures you failed to play or to pay for. (It would be wise for you, however, to consult a lawyer before taking definite action.)

Another effect of this decision is the opening of the way for the return of the monies collected by the distributors on judgments by default. There have been several cases throughout the United States, particularly in this zone, where the exhibitors, dreading the annoyance that comes from lawsuits, failed to appear at the trial of cases brought against them by some distributors and judgments were rendered by default, with the result that the Film Boards of Trade had the box office receipts attached. These monies have to be returned; otherwise the exhibitors may bring against the distributors cases, not only of civil nature, but perhaps also of anti-trust law violations, for the reason that these cases were pressed through the film boards of trade, the very bodies Judge Thatcher enjoined from molesting the exhibitors.

But these may not be the only benefits that will result from Judge Burrows' decision; in my opinion, the efforts of the Hays organization to put its zoning and protection plan through, with or without the consent of the independent exhibitors, are dealt a death blow, for Judge Burrows confirms what Judge Thatcher expounded in this industry, that the producers cannot collectively force the independent exhibitors to accept any contract or any system of their making, even though such exhibitors may be beneficiaries to an equal degree. And judging by the telegram a representative of Mr. Hays has sent to the Des Moines zone exhibitors, that is exactly what they are trying to do,—

to force collectively the exhibitors to accept a zoning and protection plan of their own manufacture.

Judge Burrows' decision, like that of Judge Thatcher, proves one thing, that the emancipation of the independent exhibitor can be effected, not through round-table conferences, but through the courts. Judge Thatcher freed the independent exhibitors from slavery, and Judge Burrows confirmed that freedom. Either of these judges has gained more rights for them than they could gain by round table conferences in the next hundred years. The producers will not give anything away unless they are forced to. And the one thing that will force them to give concessions is the United States courts; for these they cannot control.

ANOTHER CODE OF ETHICS GONE "GAFLOOIE"

In the exploitation of "The Office Wife," which is playing at the Winter Garden, this city, the publicity department of Warner Bros. distributed blotters, with the following short-hand note on them: "I love my boss. What do I care about his wife? He spends most of his time with me. If she cannot hold him that is her hard luck." (Last week I informed you that a sign in front of the theatre reads, "Exposing What Goes on at the Office After Hours.")

When the Association of Motion Picture Advertisers adopted their code of ethics, the Hays organization heralded the fact to the entire country and told the public with pride how hard the producers and their employees are trying to avoid offending the moral sensibilities of the American people. Mr. Hays can hardly feel proud at the way the exploitation departments of the theatre owning members of his organization have lived up to their promises on that score.

HOW YOU CAN DEAL A DEATH BLOW TO THE SCORE CHARGE

Copyrighted musical compositions recorded in talking pictures are subject, as I believe you already know, to royalty. Such royalty is different from the royalty which is charged you by the American Society of Composers, Authors & Publishers, and which is based on the seating capacity of your theatre; this charge is made for "publicly performing" their copyrighted musical compositions.

For the right to record copyrighted music each producer pays to the Trustee of the copyright owners, as said once before (in the June 8, 1929, issue), two and one-half cents for each seat there is in each theatre that plays his pictures.

In order for you to realize how little each producer pays for the right to record such music, let me point out to you that, to a five hundred seat theatre changing four times a week, the prorata charge for each booking is only six cents. And yet the producers have been charging you for score, which is a method of collecting from you what they pay to the owners of the copyrighted music, enormous sums of money. They have been robbing you, and they will continue to rob you, unless you do something.

At the Atlantic City conference between the representatives of the producers and of the Allied States Exhibitors Association, Mr. Kent, who acted as the chief spokesman, stated openly, as I printed in these columns before, that he and most of the other producer-distributors recognized the injustice of the score charge and that they were willing to drop it, but that they could not do so as long as the Warner Bros. executives were unwilling to join them in that move. Now, if you could make Warner Bros. capitulate, Mr. Kent and the other producer-distributors will have no excuse for continuing the charge.

Since Warner Bros. is the only company in the way to
(Continued on last page)

"Heads Up"—with Charles Rogers*(Paramount, Oct. 11; running time, 75 min.)*

An entertaining musical comedy. The humor is supplied by Helen Kane, as the younger sister of the heroine, and by Victor Moore, as a skipper on the yacht of the heroine's mother. The plot is thin and there is very little suspense, but it manages to keep at a fast pace and drags only when the hero and the heroine lapse into serious singing:—

The hero, a graduate of Annapolis, falls in love with the heroine at first sight. Her mother, however, objects to the affair as she wants her daughter to marry a presumably wealthy society man (villain) she had in mind. The heroine's mother arranges a yachting cruise, but she refuses to permit the heroine to invite the hero. The captain of the yacht is suspected of rum-running. It develops that he is using the yacht for such purposes without the knowledge of the heroine's mother, and that the villain is his confederate in crime. The hero and two aides are assigned to watch the yacht. They manage to get on board the yacht without the Captain's suspicion and their investigations prove that the captain and the villain are guilty. The heroine, however, refuses to believe this and is disillusioned as to the hero's affection for her. She feels that he is just humiliating her mother for no reason at all. The hero places the captain and the villain under arrest and is about to turn the yacht back to land when they escape and a battle ensues. The yacht crashes on an island and the villain makes his escape in a motor boat. The hero, the heroine, the heroine's family, and the skipper find themselves on the island. Through a radio device the skipper sets up, they discover that the hero was right and that the villain had had a hand in it. A ship comes into sight and they are rescued. Hero and heroine are reconciled.

The plot was adapted from the musical comedy by McGowan, Smith, Rogers and Hart. It was directed by Victor Schertzinger. Others in the cast are Margaret Breen, Gene Gowing, Helen Carrington and others. The talk is fairly clear.

"Lady of the Lake" (Silent)*(Fitzpatrick Pictures; running time, 50 minutes)*

This picture is founded on Sir Walter Scott's poem of the same name. It is in silent form, but has been produced very well. The characters are naturally romantic, and they appeal to the imagination of cultured picturegoers.

The chief action revolves around the heroine's saving the life of a Knight, an act for which she is rewarded eventually when they meet again; when he hears that her father was under arrest by his men and about to lose his life at their hands, he gives orders that he be released. Additional happiness comes to her when she finds herself free to marry the young man she loved.

Percy Marmont takes the part of James FitzJames, the Knight, and Benita Hume that of the Lady of the Lake.

Small theatres that cater to cultured picture-goers may find it suitable for their needs. It should prove particularly good for matinees for children.

"Brothers"—with Bert Lytell*(Columbia, Oct. 15; running time, 77 minutes)*

Not very many dual stories have been filmed lately, so this one should not set any spectator's mind against it. Besides, it is interesting, and directs a pretty strong appeal to the emotions.

It is about two brothers, who are separated in their infancy. The one is adopted by a rich man, and the other by a poor family. The rich brother (hero) becomes a famous lawyer, but a woman proves his undoing. She was the wife of a gangster. When the gangster comes out of jail, where he was sent because of a weak defense by the hero, he learns that his wife had intimate relations with the hero, and seeks to kill him. But the hero kills him instead. Because of his close resemblance with the poor brother, who had been making a living by playing a piano in an underworld cafe, the brother is arrested, accused of the crime. The hero is induced by the family doctor, who knew of the relationship between the two young men, to undertake the poor brother's defense, and has him acquitted. But a blackmailer was so preying upon the hero that he becomes the victim of drink, and is sent to a sanatorium, where he dies. The poor brother had been induced to take the place of his brother until his cure, but when the hero dies, he consents to marry the heroine; the two had by this time learned to love each other.

The plot was taken from Herbert Ashton's stage play. Walter Lang directed it. Dorothy Sebastian is the heroine. William Morris, Richard Tucker and others are in the cast. The talk is clear.

"Those 3 French Girls"*(MGM., Oct. 18; running time, 71 min.)*

A fairly entertaining comedy. It is one of those pictures that will cause good laughter if the house is full and fair laughter if the house is half full. Although there are some amusing scenes such as one in which the three girls, while they are in jail, meet the three men they eventually marry, the plot drags and at times is almost boring:—

Three girls run a modiste shop in a suburb of Paris. Business had been bad and they were unable to pay rent. The hero, while passing their place in his automobile, finds them in the midst of an argument with the landlord who wants to put them out. He joins the girls in the argument. He assures the girls that he has a great deal of influence in the town and they can do what they please. They throw everything they can find in sight at the landlord and eventually the four find themselves in jail, in cells next to each other. Two other men are brought into the cell where the hero is. They all become acquainted and the six escape from jail. The hero falls in love with one of the girls (heroine) and takes them all to the home of his uncle an Earl in England. The uncle tells the heroine of all the affairs the hero has had with other girls. The heroine is too enraged to have anything further to do with the hero. The uncle sets up a fashionable modiste shop for the girls in Paris which becomes very successful. The heroine promises to marry him, and it is not until the day of the marriage that explanations are made and the hero and heroine are reconciled. The three couples decide to marry at one time.

The story was written by Dale Every and Arthur Freed. It was directed by Harry Beaumont. Fifi d'Orsay is the heroine, and Reginald Denny, the hero. Others in the cast are Yola d'Avril, Sandra Ravel, Cliff Edwards, George Grossmith, Edward Brophy and Peter Cawthorne. The talk at times is indistinct.

"The Costello Case"*(Sono-Art, November 1; running time, 62 minutes)*

An excellent murder mystery melodrama, produced so well, that the interest is kept tight up to the last scenes. There is more thinking than gesturing done by the hero, a policeman, who sets out to get the murderer and gets him. A great deal of human interest is awakened by the kind-hearted attitude of the hero towards two young folk, one of whom had robbed the murdered man's safe before the killing. The scene where the villain corners up the hero and is about to shoot and kill him when the newspaper reporter's fast thinking saves his life is full of suspense. So is the closing scene, where the hero has the villain cornered and shoots and kills him in self-defense. Roscoe Karns is excellent as the "nosy" newspaper reporter. Tom Moore is very good as the hero. Wheeler Oakman is the polite racketeer, as he is usually pictured. Lola Lane and Russell Hardie, as the two young folk, are good:—

The story deals with the hero, who sets out to find the murderer of a man. Two young folk are suspected of the crime and are arrested, but by using a manufactured alibi they are released; they told the captain that they were elopers from Peoria. The hero, however, is not fooled by them; with kindness he takes them to his boarding house and asks the landlady to give them rooms. He induces the young man, who had robbed the dead man's safe but had nothing to do with the murder, to get a job, hoping thus to use him to catch the murderer with. The villain (Wheeler Oakman), who had committed the murder, gets the hero in a corner and is about to shoot and kill him when a "nosy" reporter's fast thinking saves his life. The villain calls on the young woman and induces her to give him the fifty thousand dollars the young man had stolen. Just as the money is handed to him, the hero and the reporter burst into the room. The hero telephones to headquarters that he had caught the villain with the goods, and that he had shot him dead because he had attempted to escape. Cold perspiration runs over the body of the villain when he hears the hero talk that way. The hero gives the villain a chance to kill himself but the villain quickly turns out the lights and starts shooting. The hero, however, is too fast for him and he shoots and kills him first. The death is reported as suicide. The two young folk decide to confess to the hero, but he will not listen to them. He suggests to them however, to seek a minister and to marry. This suggestion they gladly accept, for by this time the two had fallen in love with each other and had decided to give up their crime career.

F. McGrew Willis wrote the story; Walter Lang directed it. The tone quality is fair even though the talk is pretty clear.

"Reno"—with Ruth Roland*(Sono-Art, Oct. 1; running time, 70 min.)*

Those who will be attracted by this picture will, no doubt, find it pretty interesting and appealing. The human interest occurs mostly in those situations in which Douglas Scott, a boy about three years' old, appears; he is loveable, free from self-consciousness, and acts like a veteran actor. The scenes that show mother and son loving each should touch the heart-strings of everybody. Miss Roland, too, awakens considerable sympathy, but at times she speaks her lines mechanically. Manifestly she finds the talking picture work vastly different from what it was during the silent days, when she was appearing in serial stories:—

The heroine, tired of her husband's tyrannical treatment of her and his affairs with other women, goes to Reno for a divorce and takes her child with her. On the train she meets her old sweetheart from whom she had been separated by her step-mother. She does not tell him that she is going to Reno. He, however, stops off at Reno to visit some friends and finds out that the heroine is there. The husband (villain) follows the heroine to Reno and employs a detective to watch her and to procure evidence against her. This plan having failed he arranges with the detective to frame her. This they succeed in doing. At a hearing before the Judge the child is taken from the heroine and held in custody until the final outcome of the divorce case. The heroine, although innocent, finds that she cannot live without her child and goes to the villain. She humiliates herself by asking him to take her back. The villain's mistress, who had followed him to Reno and had been living with him there, in a jealous rage tells the heroine that she had been framed. The villain, realizing that he had lost, rushes away in his automobile to kidnap the child so as to force the heroine to return to him. She rushes after him in her automobile. His car skids, goes over a cliff, and he is killed. The hero and heroine thus find themselves free to marry.

The story was written by Cornelius Vanderbilt, Jr. It was directed by George J. Crone. In the cast are Ruth Roland, Montagu Love, Kenneth Thompson, Sam Hardy, Alyce McCormick and others.

"Once a Gentleman"*(Sono-Art, Sept. 1; running time, 83 min.)*

An entertaining comedy of mistaken identity. There is some suspense as to the outcome, and human appeal in the affair between the hero and heroine. One feels much sympathy for the hero when his true identity is discovered and the humiliation he suffers because of it. There is, however, one unpleasant scene which shows a young boy in a drunken condition. In another scene he is shown expressing an eager desire for drinks and is insolent and disrespectful to his elders:—

The hero, who had been a butler for a wealthy man for fifteen years, is forced by his employer to take his first vacation. His employer supplies him with good clothes and plentiful money, and tells him to forget that he is a butler and behave like a gentleman. He also asks him to employ a housekeeper to give a womanly touch to the house, and requests that when he is in New York to deliver a message to a friend of his at a certain well known club. When the hero arrives at the club, he finds that the friend in question is out. The other club members, judging from the hero's appearance, assume that he must be a good friend of their club member, mistake him for a Colonel who had lately arrived from India and invite him to join them, refusing to listen to explanations he repeatedly tried to offer. One of the men insists that he go to his home for the week-end. This he does, as he always wanted to live like a gentleman. At this man's house he meets his housekeeper and they fall in love with each other. He makes \$55,000 on the stock market through one of the club members. His host's son, for whom he had done a good turn, tells him to give him that money and he will make a million dollars for him in the market. Thinking he already was wealthy, he timidly implies a proposal to the heroine, and orders a Rolls Royce and an expensive ring. But to his horror he finds out later in the evening that all the money was lost. His true identity is discovered but every one forgives him and feels he is a true gentleman. His employer insists that he come back to him. At first he is reluctant, but when the employer engages also the heroine, he gladly goes back.

The story was written by George F. Worts. It was directed by James Cruze. In the cast are Edward Everett Horton, Lois Wilson, Francis X. Bushman, George Fawcett and others. The sound is fair.

"Sinners' Holiday"*(Warner Bros., Oct. 11; running time, 61 min.)*

A well acted story of carnival life, but not suitable for children. It shows a young boy engaged in the bootlegging business, and who, besides this, is disrespectful to his mother, using such terms to her as "shut your mouth," "mind your own business" and other similar phrases. There are, however, some suspenseful moments, and a good deal of emotional appeal between the mother and her weeping son. But sight of the mother, willing to fasten the crime upon an innocent man in order to save her son, who had committed the murder, is not very inspiring:—

The hero worked for the villain as a barker at his concessions in the carnival, until the villain insulted the heroine. He then left and went to work for the heroine's mother, who owned half of the concessions. One of the heroine's brothers was connected with the villain in his rum-running business. His mother does not know of this and even when this fact is intimated to her she refuses to believe it because of her great love for the boy. The villain is sent to jail on suspicion of a crime and leaves the rum business in the hands of the heroine's brother. When he is released from jail he finds out that the boy had been cheating him and for that he determines to "fix" him. Late at night when they meet the boy denies cheating him and out of fear of being shot he shoots and kills the villain. He drags the body into one of his mother's concessions which had been closed and leaves it there. The heroine had seen the occurrence from her window and was horrified. The body is discovered and the hero is one of the suspected because of his previous jail record and because he had been seen near the place of the crime late at night. The young boy confesses to his mother and they plan to put the gun in the hero's bed and thus confirm the suspicion the police have. When the gun is discovered and the hero is about to be taken to jail, the heroine, who was in love with him, tells the police what she knew. The hero is freed and the brother taken instead. Her mother forgives her and hides her grief in work. The hero and the heroine are united.

The plot was adopted from the play "Penny Arcade" by Marie Baumer. It was directed by John Adolfi. In the cast are Grant Withers, Evelyn Knapp, James Cagney, John Blondell, Lucille La Verne, Warren Hymer and others. The sound is only fair.

"Up the River"*(Fox, October 12; running time, 92 min.)*

Excellent comedy-drama. It is hilariously funny at times, suspenseful at other times with a deep emotional appeal throughout. It presents prison life from an entirely new angle but always entertaining. One is not presented with gruesome details of murders, electric chairs, or jail breaks, but with the more human side of the people confined in jails. They are shown giving a minstrel show, playing a baseball game with the rival team, submitting to intelligence tests and even endangering themselves to assist a man in need:—

Two crooks are confined in the same jail. They are constantly fighting and making up with each other. One is the brains, the other is just brawn. The hero, who was in jail because of an accidental murder, falls in love with the heroine, also an inmate in the jail, and the two pals help them to get messages to each other and see each other occasionally. The hero's family did not know he was in jail and believed that he was in China during the entire time he was in jail. A friend of his had forwarded mail to them from China. The hero is paroled and promises to wait for the heroine. The villain, because of whom the heroine had been put in jail, discovers the affair between the hero and the heroine. He follows the hero back to his home and becomes acquainted with him. He threatens to expose him to his family and to his friends unless he assisted him in selling spurious stock to his neighbors. The hero writes of this to the heroine and she tells it to the two pals. They break away from jail and arrive at the hero's home. Their presence saves the hero from being exposed. They recover from the villain bonds he had falsely obtained from the hero's mother. After they had finished their work they return to the jail just in time to win the ball game against the rival team.

The story was written by Maurice Watkins. It was directed by John Ford. Spencer Tracy and Warren Hymer as the two pals give excellent performances. They are ably assisted by Claire Luce, Humphrey Bogart, William Collier, Sr., Joan Lawes, George MacFarlane and others. The talk is clear.

the elimination of the score charge, you should concentrate your efforts in inducing this company to drop such a charge.

How can you proceed?

As a result of the poor product Warner Bros. delivered to you last year and of the outrageous treatment they gave you since the release of "The Jazz Singer," the majority of you don't want Warner product at any price. I have heard of cases where Warner salesmen told exhibitors to write their own ticket but the exhibitors asked for refunds for past overcharges totalling the entire price they would pay for their product. And then they didn't want it.

It is natural for many of you to feel bitter against Warner Bros. But it is not wise for you to let your feelings run away with your judgement. Why not put that state of mind of yours to work in the elimination of the score charge? Suppose you give the next Warner Bros. salesman the best price you can pay for their product and then tell him that you are willing to suppress your feelings only on one condition, that he mark in the contract, "Including Score;" wouldn't that serve your interests better?

This is the time when you can deliver a death blow to the score charge. Warner Bros. are begging for business. If you can use Warner product, forget your feelings and offer to buy it at a price you can afford to pay, provided they are willing to bury the score charge. Will you do it?

THERE WILL BE NO "NEXT TIME" FOR WARNER BROS.

Mr. Epes W. Sargent, Motion Picture editor of Zit's, wrote as follows in the issue of September 20:

"When the red light flashed in the Warner Brothers traffic lane and they had to put on the brakes with great suddenness, they were pledged to buy a flock of theatres for the purchase of which they had no funds.

"Some of these contracts were ditched on legal technicalities, but many more automatically sloughed off when the Warner stock went bumping down. Most of the theatre deals were part cash and part stock, with the stock figured on a higher level. When the slump happened, the sellers wanted some guarantee and this afforded the Warners an out.

"The result finds the Warners far short of their 800 houses, but well content that this is so—content until the next time ambition grows. Next Spring, if things clear meanwhile, they will get the buying fever and probably frantically chase after a sufficient number of theatres to place themselves within reaching distance of Paramount."

There will be no "Next Spring," or "Next time," for Warner Bros., as far as their theatre activities are concerned, for the simple reason that the same fellows who brought the company to the present position are still at the head of it. They will be lucky if the bankers don't take them over and turn them over to some other company in an effort to salvage whatever they can out of the wreck.

The independent exhibitors need no longer fear competition, or buying theatres, from Warner Bros. With Paramount bitter against them with no prospects of reconciliation, the independent exhibitors, competitors of a Warner Theatre, will always be able to get product. In Philadelphia, the seat of the Stanley circuit, shut tight with the exception of one theatre, built by Fox several years ago, Paramount is threatening to build one theatre with 4,000 seats, to show first-run films, and one 1600, to show what is left as well as second-run films. Unless Warner Bros. fall upon their knees and beg for mercy, Paramount is sure to go through with their plans. And if this were to happen, it might mean the beginning of the end for Warner Bros.

THE PRODUCERS' ZONING AND PROTECTION FIASCO

On September 22, the following letter was sent by ALLIED THEATRE OWNERS OF IOWA, INC., signed by Clifford L. Niles, F. P. Hageman, and E. O. Ellsworth, members of the exhibitor Protection Committee, to the Film Board of Trade, of Des Moines:

"The Protection Committee of the Allied Theatre Owners of Iowa, Incorporated, is opposed to protection between towns as drafted and submitted for consideration, and hereby rejects the same."

On the day it was delivered, the Film Board of Trade sent the Protection Committee a copy of the following wire received from C. C. Pettijohn, who manifestly was apprised of the happenings:

"Acknowledging telegram. If exhibitors in Des Moines Zone refuse to participate in conferences to agree upon

fair and workable zoning and protection schedules in Des Moines Zone, then there is nothing left for the distributors to do but to also withdraw from such conferences and let the circuits and affiliated theatres negotiate with each distributor here in New York on the subject of protection and run. This will probably not result in as fair a schedule as members of your board and unaffiliated exhibitors could agree upon with circuit and affiliated representatives in your territory but if you distributors and unaffiliated exhibitors do not want to work it out yourselves and among yourselves with the cooperation of this office that is a thing for you to decide. In my personal opinion you are both making a mistake. A fair and practical zoning and clearance schedule in yours and all other territories will bring the pictures to every theatre quicker and fresher thus better serving the public. If your plan is intelligent every theatre will know what pictures are available and when. Distributors will get their revenue quicker and no theatre from the largest to the smallest will be able to unreasonably hold up pictures over subsequent runs without losing their protection thus avoiding well intentioned overbuying in many cases. The continuing zoning committee as suggested would be always on the job to hear any complaint and to make such recommendations to the members of your board as would permit the righting of any wrong or any inequality whatsoever. Don't permit somebody fifteen hundred miles away to do something for you that you should do for yourselves when you know you can do it better. Ask all parties to throw suspicion out of the window and all of you make an honest sincere effort to put down on paper what is fair and right for all parties concerned. If you can not do this then there is something wrong with you fellows out there. If you can and will do it I will undertake to get parties here to accept any plan that represents the best opinion and judgment of your three groups. Is that a proposition that any of you can afford to turn your back on?"

Pettijohn has exercised great care to avoid giving his telegram a dictatorial tone, lest he put himself and those he represents into trouble with the anti-trust laws. But his very care proves the thing he wishes to avoid; for in taking an active part in an effort to induce the Des Moines exhibitors to accept the Film Board plan he points out to the fact that he is acting for the combined distributors, who, in matters that affect the interests of all, act concertedly.

Let it be said that his tone to the exhibitors of Des Moines is quite different from his tone to the exhibitors of Chicago, whom he told, when he despaired of being able to induce them to accept his plan, that he will put it through with or without their cooperation.

Incidentally, let me give you some inside information as to what happened in Chicago that has brought about the rejection of the Zoning and Protection plan. The plan was drafted without the consultation of the independent exhibitors. Whether it was drafted in Chicago or in New York, it does not matter, although I personally believe that it was drafted in New York, at the headquarters of the Trust: what concerns us is the fact that it was drafted paternally, without the knowledge of the independent exhibitors, ably represented on the committee by Mr. Saperstein, President of Allied Theatre Owners of Illinois. When it was all ready, a meeting was called hastily and the Independent representatives were asked to indorse the plan. This plan was entirely different from the plan on which the exhibitors had worked previously. After hearing all the speeches Mr. Saperstein refused to indorse it. Seeing his inflexibility, the representatives of the Film Board of Trade requested Mr. Saperstein to initial it on the back for purposes of identification. Mr. Saperstein has no faith in initialing a document for identification purposes, and so refused to have anything to do with the document. The result was that the meeting was broken up. A few days later there was a meeting of the organization, during which Mr. Saperstein was upheld unanimously in his action.

Thus political manipulation again has failed.

Some of you may say to yourselves: Why not accept half a loaf when one can not get a whole loaf? That would be sound thinking, but you can get your full rights now, for Judge Cosgrave, in his consent decree against the Fox-West Coast Theatres and the other defendants, stated that protection must be reasonable; and it must not be discriminatory. The best you can get from Hays is an unreasonable and discriminatory protection, protection that favors the circuit first, last and always.

Why should you accept the formula submitted to you by the head of the Trust when you can get justice through the United States Courts? I have noticed that whenever an independent exhibitor resorted to the courts for justice he has always got it, with great interest.

HARRISON'S REPORTS

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No. 43

Your Future in This Industry Now in Your Own Hands!

"If an industry having an essential monopoly in a particular community could require persons wishing to engage in business to enter into a form of contract which might provide for any form of restraint of interstate commerce, the will of Congress as expressed in the Anti-Trust laws could be nullified. This is not the law and private contracts cannot be resorted to for that purpose. . . ." This is what was stated by Judge Burrows in the closing paragraph of his decision, establishing the fact that the old standard contract, used in the moving picture industry from 1923 to the day Judge Thacher declared the arbitration clause illegal, was violating the Anti-Trust laws, and sustaining the demurrer interposed by the Majestic Theatre Company, of Hartford, Connecticut, against the assertions of the defense (United Artists Corporation, Fox Film Corporation, Vitagraph, Inc., and New Haven Film Board of Trade) that they were not carrying on interstate commerce, that the combination did not control the film business, and that the contracts under which the defendant distributors acted were entered into by the plaintiff voluntarily.

For years the distributors were violating the Anti-Trust laws by coercing the exhibitors into signing the standard exhibition contract with its arbitration provision; and for as many years the independent exhibitors and this paper were protesting against the system that deprived the exhibitors, by this system of coercion, their rights of trial by jury, the cornerstone of the American liberties. But the producers, represented by Mr. Will H. Hays, who had the machinery of arbitration in his hands, and therefore controlled it, ignored and even laughed at these protests. Instead, one of his subordinates would issue circular letter "H-106," or "H-107," or any of the numbers available in accordance with the number of letters he would write, giving instructions to the different film board secretaries as to how the contract clauses and the arbitration rules should be interpreted, and how the penalties should be applied. There were daily violations of the Anti-Trust laws, but no exhibitor was able to do anything about it. The Film Boards had the power and were bent upon using it, or rather abusing it.

This paper often warned the producers and Mr. Hays that there was a day of reckoning, a day when they would pay for all these abuses. And that day has at last come.

Judge Thacher said that arbitration in this industry, as practiced heretofore, is illegal.

Judge Cosgrave said that unreasonable and discriminatory protection is illegal.

Judge Burrows said that the entire old contract is illegal.

In order for the industry, however, to be com-

pletely free, the status of the big theatre circuits must be determined. And here is where you can help to bring about a determination: In 1925, the Federal Trade Commission, after an investigation lasting several years, and costing the United States Government much treasure, declared that Famous Players-Lasky Corporation was a monopoly, and issued a decree ordering it to cease and desist from any further monopolistic activities. But that decree remained a dead letter, for neither the Federal Trade Commission nor the Department of Justice took steps to take the case to the Supreme Court for the purpose of having it enforced. And Famous Players-Lasky, in defiance of the Government, continued its monopolistic activities. Today it owns nearly 1500 theatres, and is able to impose its will on every one in the industry. This defiance encouraged also others, until now almost every worth-while theatre in all important small cities as well as in all the key cities is owned either by Paramount-Publix or by one of the other big producers. Paramount-Publix and the others have, in fact, divided the country into spheres, the one theatre-owning producer refraining from invading the territory of the other, with the understanding that each of the others is to keep away from his territory. In this territory, there has been an understanding between Paramount-Publix and the Loew circuit whereby Paramount is keeping away from Greater New York and environs, the Loew sphere, and Loew is leaving the upstate field to Paramount-Publix. The Philadelphia Zone, which has been exploited exclusively by the Stanley circuit, now owned by Warner Bros., by virtue of their control of First National, is threatened with invasion by Paramount-Publix because of their disagreement in the purchase of each other's product. I do not say that Paramount-Publix was not justified in acting towards Warner Bros. the way it is doing; I am merely calling your attention to the existing conditions. Today Paramount is in a position to cause the loss of your entire investment if it saw fit to build a theatre in your locality. It has done it in several cities in this state. Poughkeepsie and Middletown are but two such cities. There was no justification for the building of a theatre in either of these two cities.

It is asserted that Paramount-Publix was able to prevent the taking of the Federal Trade Commission's case against it to the Supreme Court by the employment of political influences. It is openly averred, in fact, that the engaging of Mr. Hays was strongly supported by Mr. Adolph Zukor, President of Paramount, because he desired to obtain political protection at Washington. And it seems as if he has succeeded in his purpose.

Since politics was employed to get protection for

(Continued on last page)

"Big Money"—with Eddie Quillan

(Pathe, October 26; running time, 82 minutes)

If Pathe can turn out stuff like this, every exhibitor affiliated or independent, will be scrambling to get Pathe product, for "Big Money" is one of the most gripping racketeer stories that have ever been produced. The appetite of the public has been whetted by gangster stories printed in the newspapers, and "Big Money" will appease such appetite, for in looking at it one feels as if looking at real high-class gangsters and at their doings. There is a great deal of comedy all the way through, provided by Eddie Quillan, who does excellent work throughout the picture. In addition, there is also a charming love affair. The intelligent construction of the plot grips the spectator from the very beginning: the young hero, a messenger boy for a Wall Street broker, is shown arriving too late to deposit his employer's fifty thousand dollars and is thus compelled to carry it along until the following morning. This makes the spectator wonder whether he will be robbed of the money before he has a chance to deposit it or not:—

The hero (Eddie Quillan) is sent by his employer to deposit \$50,000 but he arrives at the bank after it had closed. He goes back to the office but finds everybody gone. He, however, meets his employer's daughter (heroine) and since she likes him he invites her to dinner. Gangsters at the cafe find out that he has a large bank roll, and follow him with the intention of robbing him. In trying to escape his pursuers, he enters a strange building and lands in a room where high-class racketeers were shooting the dice. The hero asks to be allowed to play and puts fifty cents as a stake. The racketeers, who were playing with chips worth one thousand dollars each, decide to have some fun with him, but the young hero is so good with the dice that he makes one pass after another. One of them (Robert Armstrong), seeing how lucky he is, stakes him with big money and in a short time they win more than eighty thousand dollars. Robert gives Eddie thirty thousand dollars as his share, invites him home, and makes him an attractive partnership proposition, which he accepts. Eddie's luck continues and they clean up. At one of the games the villain shoots and kills the brother of a famous Detroit Gangster, for welching. The police arrest the hero, but the heroine bails him out. The murdered man's brother comes from Detroit and having learned who had murdered his brother induces Robert and Eddie to hold a poker game and to invite the murderer. Just as the gangster was about to shoot and kill the villain, the police swoop into the room and prevent the murder. The arrest of the villain satisfies the police, who let every one else go. The hero and his friend decide to give up gambling and to settle down to a happy married life.

The plot has been founded on a story by Russell Mack, the director, who wrote it with the collaboration of Walter De Leon. Miriam Seegar is the heroine. James Gleason, Margaret Livingston, Robert Edson and others are in the cast. The talk is clear and the tone quality natural.

"The Renegades"—with Warner Baxter

(Fox, October 26; running time, 92 minutes)

This is a picture with the characters members of the Foreign Legion, and with the action unfolding in the Morocco desert, where considerable fighting takes place. The interest of the spectator is held pretty tight by what is unfolded, but there are no scenes with deep human appeal. There is good acting on the part of Mr. Baxter, and of Noah Berry, Gregory Gaye, and George Cooper, all Foreign Legion soldiers and inseparable friends. There is some comedy, too, contributed chiefly by Mr. Cooper.

The story deals with four inseparable friends, members of the Foreign Legion, who frequently are reprimanded by their superior officer for drinking and for creating scenes. Their excuse was that they wanted to forget. Their regiment is sent against the Arabs and the four friends, having been denied the right to fight with the regiment, escape from the guard house and join their regiment. The commanding officer is furious when he discovers them but as he could not spare any of his men to use as escorts for the purpose of sending the four friends back he is forced to keep them. The regiment reaches the Arab fort and the commander is informed that for the attack to be successful it will first be necessary to store TNT in the tunnel under the fort, so as to blow up part of it. The four friends are entrusted with the dangerous mission. They reach their goal and store the TNT, and the fort is blown up. But they

are wounded. Later they are decorated for bravery. At the ceremony of the pinning of the decorations, one of the four friends (hero) sees a beautiful woman (Myrna Loy) and his heart sinks. Later on the four friends enter a drinking place for officers. The woman is there, too, but when she sees the hero she tries to get away. The hero, however, follows her and overtakes her. During the conversation it comes to light that she was a German spy, and that during the War she had obtained valuable information from him, an officer of the French Army, and sent it to the Germans. For this, he had been condemned to death. But his life had been saved when a shell struck the firing squad and killed every one of them, leaving him safe. He tries to choke her but customers of the cafe prevent him from doing so. He and his friends are chased. They jump into the river and escape. They are rescued by some insurgents. They are taken in the desert where they join a Sheik, and get together an army to fight the French with. The hero becomes the commander-in-chief and his friends commanding officers. The hero has the heroine kidnapped and brought to him. He delivers her to the Arabs to do as they pleased with her. One of the friends resents the giving of a white woman to the Arabs, and he has a scene with the hero. The hero's army attacks the French fort but the Frenchmen will not surrender. The hero enters the fort under a flag of truce in an effort to induce them to surrender but they are inflexible. The Arab Sheik, induced by the heroine, who had befriended him, orders an attack, his object being to exterminate the French, torturing those he would catch alive. But the hero, remembering that he is still a Frenchman, turns his machine guns against the Arabs and routs them. The French, who had noticed the change of mind by the hero, make a sortie and help in the extermination. Every one of the friends is wounded mortally. The heroine mans one of the machine guns but is shot and mortally wounded by one of the hero's comrades. The hero is wounded mortally, too. The heroine calls him. As he crawls near her she sticks a gun into his stomach and fires, killing him.

The plot has been based on the novel by Andre Armandy; it was directed by Victor Fleming. The talk is pretty clear.

"Maybe It's Love"

(Warner Bros., Nov. 4; running time, 70 min.)

A fairly entertaining college picture, which runs true to form. The hero is shown making the winning touchdown for his college when the teams had just one minute to go. Young boys should like it because there are some good football scenes in which the all-American football team of 1929 participate. Otherwise there is nothing particularly exciting or suspenseful. There are the usual song and dance numbers, with the humor supplied by Joe E. Brown, who is extremely funny during one scene in which he, locked in a room that has a high window, tries to watch the game:—

The heroine's father, president of a college, is informed by the trustees of the college that, unless he produces a winning football team the next school term, he will be forced to resign. The heroine, who is attractive, tours the country with one of the members of the team in an effort to collect good players. She flirts with eleven of the best college football players and by promising to be faithful to all of them she manages to round them all up and induces them to register in her father's college. The hero, an excellent football player, had been unable to graduate from any college because he was usually thrown out. His father, a wealthy man, offers to endow the heroine's father's college if he will graduate his son, which her father refuses to do. The hero's father leaves in anger, saying that he will have his son register in the rival college. When the hero, however, sees the heroine, he is so attracted to her, that he registers in her father's school under an assumed name. She, nevertheless, knows all along who he is and encourages him. They fall in love. When the team demands a showdown, wanting to know which one she loves, she explains her father's predicament and they forgive her. The day of the important football game the hero's father arrives expecting to find his son on the rival team. He is enraged when he finds out the truth and is bent upon pulling his son off the team, but the heroine, in order to prevent him from doing so, locks him in a room until the end of the game. When the hero makes the winning touchdown, his father is so elated that he forgives all and the hero and heroine are united.

The story was written by Mark Canfield. It was directed by William Wellman. In the cast are Joan Bennett, James Hall, Laura Lee and others.

"Scotland Yard"—with Edmund Lowe*(Fox, Oct. 19; running time, 75 min.)*

Interesting and at times suspenseful, well directed and photographed beautifully. One, however, loses sympathy for the hero, a criminal, because he, although given a chance to lead a better life, plans to deceive the people who trusted him, and to execute a daring robbery. But he reforms in the end. There is some human interest in the love affair between the hero and heroine, and one feels especially sympathetic towards the heroine when she discovers the true identity of the hero:

The hero, a criminal, while he is hunted by the police in a motor boat, enters the house boat of an Englishman, who was spending his honeymoon with the heroine there. He threatens their life if they gave him away and when the police approach they tell them that they had not seen the criminal. The hero eventually reaches London and finds his partner in crime. War is declared and both enlist so as to escape the Scotland Yard detectives, who relentlessly pursued them. The hero's face is shattered in a battle and a famous surgeon mends it. A locket containing the picture of a lord, looking like him is found in his person and he is taken for the lord. The lord's wife (heroine) comes from London and takes him home. The hero pretends he is the lord and assumes his former position in the bank. He and his partner plan to rob the bank but Scotland Yard detectives, who had become suspicious of his identity, watch him closely. The hero's partner decides to rob the bank alone. The hero, suspecting that he was up to something like that, goes to the bank to warn him and is caught. The heroine, who had followed him to the bank, after he is arrested, tells him that no matter what he is she loves him, and that she will wait for him.

The story was written by Dennison Clift; it was directed by Willain K. Howard. Edmund Lowe does excellent work in the dual part. Joan Bennet is the heroine. Donald Crisp, Linnsden Hare and others are in the cast. The talk is pretty clear.

The popularity of Mr. Lowe, combined with the attractiveness of the title, as well as with the fact that it is a detective story, should draw big crowds.

"A Devil with Women"*(Fox, Nov. 16; running time, 62 min.)*

An entertaining comedy, in which Victor McLaglen, this time as a Captain in an army in South America, continues on his merry way to kill bandits and charm women. There are many farcical situations, as for instance one in which he uses the heroine to lure the bandits into a room, and as each one enters he knocks him out. There are some suspenseful moments and fast action throughout.

The hero, a popular Captain in an army in South America, is assigned to capture a notorious bandit. He becomes friendly with a young man, who is a nephew of the owner of some important mines in South America, and who had come down to investigate the doings of the general manager of the mines. The hero flirts with a cafe dancer, who is allied with the bandit, and goes to her home. His friend follows them. The bandit discovers them both and imprisons them. They escape and seek shelter in a deserted house, where they find the heroine, who had been kidnapped by the bandit. Both men fall in love with her. The hero knocks the guards unconscious and they all escape. Although she falls in love with the hero's friend, she is forced to become engaged to the hero, because he is the man of her father's choice. The bandit arrives and a battle ensues. The hero kills him. When he discovers that the heroine loves his friend, he willingly releases her and goes on his way looking for more battles.

The story was adapted from "Dust and Sun" by Clement Ripley. It was directed by Irving Cummings. Others in the cast are Mona Maris, Humphrey Bogart, Michael Vavitch and others.

"Billy The Kid"*(MGM, Oct. 25; running time, 97 min.)*

An entertaining western, thrilling and suspenseful at times. There are some people who might find it a little objectionable as there is so much shooting and murdering, but it will undoubtedly appeal to children, especially one situation in which the hero, fighting alone, with a pistol in each hand, manages to shoot his way to freedom against a gang of men. Although the hero is shown killing a number of men, one sympathizes with him because he was prompted

to do this by idealistic motives. He desired to see justice done and the only way to do it was to shoot it out. The picture was projected through wide film, which MGM calls "Realife." The panoramic scenes are very effective and beautiful, but once the action starts one forgets about the wide film and becomes interested in the story:—

A certain man and his followers wanted to settle in the territory ruled over by a corrupt Sheriff and his henchmen and would have been prevented from doing so were it not for interference by the hero, who was famed for his quick and accurate shooting. The hero and this man become fast friends and peace reigns for a while. The heroine, fiancée of the hero's friend, arrives and the day of the marriage the friend is shot in the back by the Sheriff's men. The hero swears revenge and the feud begins. Men are constantly killed on both sides. The hero and the heroine had, in the meantime, fallen in love with each other. One night, while the hero, the heroine and several of their friends were enjoying themselves the Sheriff's men surround them and the fighting begins in earnest. The women are permitted to leave the place. The fighting continues for a few days until most of the hero's friends are killed and the rest finally make their escape as the place is being burned. The Sheriff is killed in the fray. The hero, a fugitive from the law, is discovered in his hiding place. Knowing that he had nothing to eat for many days, the Deputy Sheriff tempts him with food and finally captures him. His one desire is to get the last of the henchmen of the Sheriff, who had killed his friend. He finally manages to do this and makes his escape by crossing the border. When the heroine learns that once he is across the border he is safe, she rushes after him to join him.

The plot was based on a story by Walter Noble Burns. It was directed by King Vidor. John Mack Brown, is the hero, Kay Johnson, the heroine, and the others in the cast are Wallace Berry, Karl Dane, Wyndham Standing, Russell Simpson and others.

Although it will please youngsters, it is not a good picture for them.

"Loose Ends"*(British Intern'l Films; Oct. 17; running time, 84 min.)*

If it were not for the fact that the action dragged considerably, this would be a highly acceptable picture, for there are many tense and suspenseful situations and good acting on the part of the principal players. There is one particular scene that will bring tears to the eyes; it is where the hero confesses why he had murdered a man; he had done so because he had wronged his sister. There are several scenes that appeal to one's emotions, but the story as a whole is morbid with very little comedy relief:—

The hero and the heroine, who had met through an accident, become acquainted and fall in love with each other. The heroine, a popular actress, always had a house full of guests. They are particularly curious about the hero because he is so different from them. He refuses to drink, smoke or listen to gossip. The heroine further surprises her friends by marrying him. Both are unhappy, the heroine because he refuses to lead the gay life she loves, and the hero, because she refuses to reform. A girl friend of the heroine gives the hero some sound advice about how he should behave. He follows her suggestions and wins back the heroine's affections. One of the heroine's friends, an editor of a "yellow" journal, conducts a search into the hero's past and discovers that he had been convicted of a murder and had just recently been released from prison. He tells this to the heroine and then publishes it in his paper. The heroine is mortified at the publicity and orders the hero to leave her. Her friend, who had always been in love with the hero, although no one had suspected it, is the only one that sympathizes with him. He calls on her and tells her the whole story as to the reason why he had killed the man and when she finds that he had done this to avenge his sister's death, she weeps in sympathy with him. She tells him that the heroine wants to divorce him. He leaves in a rage when she makes suggestions as to how he might give the heroine evidence. This friend tells the heroine the whole story and even though she loves the hero she is delighted to find out that the heroine loves him and will face the world with him. The heroine finds the hero just as he is about to leave the country and they are reconciled.

The plot was adapted from the stage play by Dion Titherage. It was directed by Norman Walker. In the all-English cast are Owen Nares, Edna Best, Miles Mander, Adrienne Allen and Donald Calthrop.

Paramount, politics can be employed to offset that protection and to bring the Federal Trade Commission's case to an issue. In the elections, which are but a few days off, the Republican Party is trying hard to maintain its majority in the House of Representatives. On the other hand, the Democrats are bent either upon capturing the majority of the seats, or else of so reducing the Republican majority as to make the Democratic Party a dominant factor when one takes into consideration the fact that the Progressives do not always vote with the old party. And here is where your chance comes in. Suppose you were to throw your support to that candidate who will promise you his aid in getting justice!

There isn't much time to lose. When you read this article, send the following questionnaire to the candidates of both parties to the seat in the House of Representatives from your District:

"1. Will you press the Department of Justice to take the Federal Trade Commission's 'Cease and Desist' order against Famous Players-Lasky to the Courts for a judicial determination?"

"2. Will you introduce in Congress a resolution for the investigation (a) of the motion picture industry, particularly the stock manipulations of the different companies by which the American public has been mulcted of millions of dollars, and (b) of the Hays organization and of its ramifications, the Film Boards of Trade, with a view to determine whether its existence is in violation of the Anti-Trust Laws?"

Make him understand that your screen will be offered free to him who will answer these questions in the affirmative.

Do not take this for a personal attack against Paramount-Publix, for it is not. HARRISON'S REPORTS admits, in fact, that Paramount is the most business-like film company in the industry. But their theatre activities have driven many of the exhibitors out of business, often indirectly, through the activities of the other theatre owning producer-distributors, who, encouraged by Paramount's defiance of the Government, made it impossible for them to resist their pressure, and so forced them to sell out. The Paramount theater circuit, either has the right to live or has not: if it has, it will naturally go on growing stronger, and driving more of you out of business; if it has not, the quicker it is made to give up its building operations the safer this industry will be for every one of you. And the fate of the Paramount in this case will have an effect upon the other companies.

Get busy at once! Only a few days remain! Every day you lose it counts! It is time for you to know whether two or three individuals, at a luncheon, can decide the fate of thousands of you, or tell the American public what they shall see in pictures and what they should pay for seeing it.

THE DE FOREST PHONOFILM'S WARNING

Many of the small exhibitors have written this office asking it for an expression of opinion on the warning General Talking Pictures Corporation, manufacturers of the De Forest Phonofilm, has issued by a circular letter, informing them that it is about to take court action against all exhibitors who are using "gimmick" equipment.

The circular states partly as follows:

"We are prepared to take action under the at-

tached decision of the Federal Court to protect our patents.

"Full damages for violation of our patent rights will be vigorously prosecuted against manufacturers and exhibitors alike. . . ."

Many of those who have received this circular have naturally been frightened and want to know whether General Talking Pictures Corporation can or cannot carry out its threat.

I am not a lawyer and therefore cannot give any one legal advice; but I should think the circular is a good sales argument.

Western Electric has made the following statement on the subject:

"Western Electric's legal position in the field of sound pictures is based not upon a single patent but upon a large group of patents which it controls. The Rice patent is not in any sense a basic patent and Judge Morris did not hold it was. The effect of the decision of Judge Morris in favor of the Rice patent is simply to place it in line for adjudication by the higher court.

"In our opinion the Rice patent is invalid and Western Electric apparatus does not infringe upon it but if eventually it should be held that the Rice patent is valid and is infringed, its use is no way essential to the successful operation of the Western Electric sound system.

"No exhibitor using Western Electric apparatus need have any anxiety as to the ability and intention of the Western Electric Company fully to protect him in the uninterrupted use of his equipment."

I asked a high ranking official of the Radio Corporation of America if he or their legal department had any statement to make in this matter and was told by him that the Radio Corporation of America refuses to engage in campaign of mudslinging. By my talk with him I felt that RCA Photophone, Inc., will give its customers the same degree of protection as has been promised by Western Electric.

If Mr. Schlessinger, owner of General Talking Pictures Corporation, should take some of the money he spends in circulars and spend it on furnishing his instrument with dynamic cone speakers instead of with the horn reproducer, as well as establish an organization in the field to take care of an exhibitor's needs in case his Phonofilm should stop functioning, he would be rendering the exhibitors a greater service.

THE ALLIED ACTIVITIES IN THE ST. LOUIS ZONE

Mr. Arthur Elliot, for several years manager of the RKO exchange in Detroit, has been appointed by Mr. Abram F. Myers, President and General Counsel of Allied States Association, business manager of the recently formed Allied Theatre Owners of St. Louis. His headquarters are going to be at 3200-A Olive Street.

While in Detroit, Mr. Elliot made many friends among the exhibitors because of his fairness in his business transactions with them.

HARRISON'S REPORTS feels sure that the exhibitors of the St. Louis zone will give Mr. Elliot whole-hearted co-operation in carrying on his work, which will be, after all, for their benefit. Nothing can be gained by organizations that are neither fish, flesh, nor fowl. Allied Theatre Owners of St. Louis will be a purely independent exhibitor organization.

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Devoted Exclusively to the Interests of Exhibitors

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Columns, if It is to Benefit the Exhibitor.

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No. 44

WHERE ARE THE CHEERS?

Since the first of the year there have been three decisions by Federal Courts against the producer-distributors, in favor of the independent exhibitors, but I have not heard any cheers from independent exhibitors, and have not learned of any gatherings to commemorate the happy events. Perhaps you have not yet realized the importance of all these decisions.

I am pretty sure you are fully conscious of the importance of Judge Thatcher's decision; the fact that arbitration in the motion picture industry has been killed by it has made you realize its seriousness. You must have realized the importance also of Judge Burrow's decision, by which the old standard contract has been declared illegal, as violating the Anti-Trust laws. But have you become fully conscious of the importance of the decision rendered by Judge Cosgrave in the Fox-West Coast case? I doubt if you have.

Let me give you some extracts of that decision and then try to make their meaning as clear to you as can be done by a layman:

"2. That the combination and conspiracy to restrain and to monopolize interstate trade in motion picture films as described in the petition herein is hereby declared illegal and in violation of the Act of Congress of July 2, 1890, entitled, 'An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies,' commonly known as the Sherman Act.

"3. That the defendants . . . , be and they hereby are perpetually enjoined and restrained from carrying out, directly or indirectly, by any means whatsoever, the conspiracy described in Paragraph VI of the petition herein, and from entering into or carrying out, directly or indirectly, such conspiracy.

"That the defendants . . . , be enjoined from collusively, collectively or by concert or agreement—

"a. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit first or second run or first suburban run in the city of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

"b. Excluding or attempting to exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit in competition with exhibitions by said defendant, Fox-West Coast Theatres; . . .

"d. Enforcing or attempting to enforce clearance [protection] schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant, Fox-West Coast Theatres. . . .

"5. That the defendant, . . . be enjoined from coercing or compelling said distributors, . . . with the intent, for the purpose, or calculated to have the effect of causing them—

"a. To exclude unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, . . .

"b. To exclude said unaffiliated exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitors thereof by said defendant, Fox-West Coast Theatres, . . .

"e. Giving or attempting to give defendant, Fox-West Coast Theatres, the right to select and contract

for films to be exhibited at the theatres maintained and operated by it, or at theatres in behalf of which it contracts for motion picture films, before negotiations are entered into for film contracts with unaffiliated exhibitors; and

"f. Entering or attempting to enter into film contracts whereby defendant, . . . is given the right to select for exhibition a certain number of motion picture films from the annual product of said distributors to be selected by Fox-West Coast Theatres, from time to time during the season for the purpose and with the effort of preventing unaffiliated exhibitors competing with Fox-West Coast Theatres from contracting for and securing any of the product of those exhibitors immediately after the release thereof because of the requirement that the distributors not contract with any other exhibitor until Fox-West Coast Theatres had made its selection." (For the full decision read the September 6 issue of HARRISON'S REPORTS.)

In other words, Fox-West Coast Theatres, Fox Film Corporation, Paramount-Famous Lasky Corporation, Metro-Goldwyn-Mayer Distributing Corporation, First National Pictures, Inc., Universal Film Exchanges, Inc., Vitagraph, Inc., Warner Bros. Pictures, Inc., Pathe Exchanges, Inc., United Artists Corporation, and Harold B. Franklin, all defendants in the suit brought against them by the United States Government, were declared by Judge Cosgrave to be a combination in restraint of trade and interstate commerce, and were enjoined by him from carrying on the conspiracy for the purpose of imposing upon the exhibitors of Southern California unreasonable and discriminatory protection, or from holding back film at the orders of Fox-West Coast Theatres so that the independent exhibitors may not have a chance to secure any of the product of these defendants until long after Fox-West Coast Theatres had run it, and sometimes not give them a chance to bid for product at all, as was the case up to that time.

Though the decision applies only in Southern California, the principle set down by Judge Cosgrave applies anywhere in the United States, and the decision can be used as a precedent in a suit brought by you against a producer-controlled circuit and against such distributors as may conspire with the circuit heads to exclude you from contracting for film.

The important part of Judge Cosgrave's decision is the fact that it declares "unreasonable and discriminatory" clearance, or protection, illegal, and that those of distributors who agree with a chain theatre owner to enforce it against unaffiliated exhibitors are conspiring in violation of the Sherman Anti-Trust Law.

What is "unreasonable and discriminatory" protection?

This will finally have to be decided by the jury; but in the opinion of HARRISON'S REPORTS any and all protection is unreasonable and discriminatory if its purpose is to make it possible for the circuit theatre deliberately to profit by subjecting the public to an inconvenience. For instance, if a circuit theatre shows the film today and prevents the distributor from releasing that film to an exhibitor in a neighboring town five miles away until after ten days have elapsed, it is unreasonable and discriminatory protection, because it forces some of the people in the "independent" town to go to the "circuit" town to see the picture, at their great inconvenience. There is hardly any competition between such towns, or if there is it is negligible, and an attempt on the part of the circuit to prevent the

(Continued on last page)

"The Virtuous Sin"

(Paramount, Oct. 18; running time, 81 min.)

A mediocre picture, even though Walter Huston and Kay Francis give excellent performances. The story is not pleasant. There is one particularly offensive scene; it shows a house, where the officers of the Russian army went to be amused; their behavior towards the women there is not a good sight for children. The fact that the heroine, married to a good man, falls in love with the hero, a general in the Russian army, whom she had set out to make fall in love with her so as to induce him to pardon her husband, condemned to death for insubordination, is another unpleasant feature:—

The heroine is married to a man she does not love, but whom she married in order to work with him on medical experiments. He is very much in love with her. Just as he has discovered a wonderful cure he is ordered to his regiment, which is about to leave for the front. He resents this and neglects his duties in order to read. When he comes face to face with the General of the army (hero), he insults him and is thrown in jail, to be shot in a week. The heroine decides to make the hero fall in love with her with the hope of inducing him to pardon her husband. She succeeds, but she, too, falls in love with him. When she asks him to pardon her husband, the hero believes that she had just tricked him and refuses to believe that she loved him. She leaves him in despair. He, however, releases her husband. She is surprised when her husband comes home as she thought he had been shot. She confesses all to him and leaves him. She goes to the hero to thank him for what he had done and pleads with him to believe her, which he finally does and they are reconciled.

The plot was taken from the play "A Tabornok" by Lajos Zilahy. It was directed by George Cukor. Others in the cast are Kenneth MacKenna, Jobyna Howland, Paul Cavanagh and others.

"The Love Trader"

(Tiffany, August 11; 51 minutes)

A good director has directed it and a good cast appear in it but the picture is an indifferent entertainment, for the reason that the characters do not do anything that would interest the picture-goer much. It is, in fact, the love affair between the heroine, a white woman, wife of a captain, an elderly man, and a half-caste, native of a tropical island, where the captain went to trade in pearls. This fact alone is enough to set the minds of American picture-goers against it. There is some beautiful scenery, and the photography is sharp.

The plot has been founded on a story by Harold Shumate. Joseph Hennabery directed it. Leatrice Joy is the heroine, Henry B. Walthall her husband, and Roland Drew the half-caste hero. Barbara Bedford, Chester Conklin, Noah Beery, Clarence Burton and others appear in the supporting cast.

"War Nurse"

(MGM Road Show Picture;)

If the groans of dying men, wounded in the battle fields, and brought to the hospital for operations; if the sufferings of mangled men taken to the operating room; if the sight of dying men as a result of having been shot; if enemy shells falling on the hospital and wrecking it, killing some of the patients and spreading terror in the hearts of others; if shells exploding in the battlefields and shattering to pieces human beings—if all these sights and others just as horrible are entertaining, then "War Nurse" is an excellent entertainment; for the sights shown in it are just as described, without the least exaggeration.

It is difficult for one to understand how a producing organization like that of Metro-Goldwyn-Mayer could have had the slightest belief that a picture of this type would prove entertaining; one might just as well go to the morgue rather than see "War Nurse;" he will not feel half so depressed.

Let us leave the gruesomeness of the sights shown and take up the motive that has apparently prompted the producers to make it. It is manifest that it was their desire to present the courage of the nurses during the world war. But instead of confining themselves to this idea, they ran away from it and have made a picture that does the nurses anything but credit, for it presents them as weaklings, ready to surrender to the first glib tongued officer. One of them "falls" for one, an aviator, and just about the

time she thinks he is going to propose to her she is jolted by receiving a dishonorable proposal from him. Another nurse falls under the charms of the manly looks of another officer, and surrenders to him. You may imagine her jolt when she finds out that he is married. And to make the bitter cup bitterer to the nurse she becomes a mother. It is really an insult to the war nurses.

Edgar Selwyn has directed it from a story by an anonymous author. June Walker, Robert Montgomery, Robert Ames, Anita Page, Zasu Pitts, Marie Prevost, Helen Jerome Eddy, Hedda Hopper, Edward Nugent and others are in the cast. They all do good acting.

It would profit the motion picture industry were it to pay MGM the cost of this picture and scrap it, for the harm it will do wherever it will be shown is incalculable. Many of those who will see it, particularly women and children, will not be able to sleep that night and will lose taste for pictures for many days.

"Men Without Law"—with Buck Jones

(Columbia, October 15; running time, 65 minutes)

An excellent western. The action is fast, and there is deep human appeal. It is manifest that Mr. Jones understands fully what appeals to those who like Western pictures and includes it in his pictures. The situation that shows him reaching home from the war and embracing his mother should melt a heart of flint. The love he shows for his young brother, too, awakens much good will for him. There are thrills, usual in western pictures, and a charming love affair:—

The hero rescues his wounded buddy, a young Mexican, at a battle but the young man dies at the hospital. Before he died, he begged the hero to call on his folk at his home at the end of the war. The hero returns home and learns that his brother had been arrested for a hold up, in which he had taken part. The hero begs the sheriff to let the young man visit his mother. On his way over, the young brother is made a prisoner by the outlaws, who had forced him to take part in the hold up. The hero goes in his search but is made a prisoner by the outlaws, who used his young brother as a decoy against his will to attract the hero. The villain finds the papers on the hero and decides to go to the hero's dead pal's home and to impersonate the hero, his intention being to rob them and to carry away the hero's dead pal's sister (heroine.) But the hero and his brother succeed in escaping and in thwarting his plans. The villain and his gang are arrested. The heroine becomes the hero's bride.

The story is by Lew Seiler; the direction, by Louis King. Tommy Carr is the hero's brother, Carmelita Geraghty the heroine, Harry Woods the villain. The talk is clear.

"The Girl of the Golden West"

(First National, Oct. 12; running time, 80 min.)

Just fair entertainment, owing to the good acting of Ann Harding. The plot is of the old 10-20-30 type Western melodrama. There is too much talk and little interesting action. There are some suspenseful moments. One of such moments is where the heroine plays a game of poker with the Sheriff for the freedom of the hero; another, where the hero attempts to escape and is thrown by his horse and captured by the Sheriff and his men:—

The heroine is the owner of a saloon in a mining camp, respected by all; she watches over the men, saving their money and educating them in their spare time. The hero, an outlaw, comes to the camp with the intention of robbing the heroine's safe, which contained the savings of the men in the camp. When he meets her, however, he falls in love with her and changes his mind. She falls in love with him, but he does not reveal his identity to her. She invites him up to her cabin and when he tells her that he loves her she promises to marry him. The sheriff discovers the hero's identity and goes to the heroine's cabin and reveals the fact to her. She is disillusioned but because of her love for the hero she does not reveal the fact that he is in her cabin. When the hero is eventually caught and is to be hung the men permit him a few moments with the heroine. They listen in to their conversation and when they discover how much he means to the heroine they free him. The hero and the heroine leave the town to start a new life.

The plot was based on David Belasco's play of the same name. It was directed by John Francis Dillon. Others in the cast are James Rennie, Harry Bannister, Ben Hendricks, Jr. and others.

"The Silver Horde"*(Radio Pictures, Oct. 25; running time, 75 min.)*

A very good entertainment, with thrills and suspense. There are some exceptionally interesting scenes showing how salmon, in large quantities, are caught. Other interesting scenes are in the canning factory, where one is shown the entire process, from the time the fish are brought to the factory to the time they are canned and shipped. There are a few good fights. One of these is quite exciting; it is where the villain, a competitor of the hero's, sends his men out in boats to break the fish trap belonging to the hero. The hero's men, divining their motive, go out in boats and when both sides meet a battle ensues. One feels a great deal of sympathy for the heroine, who sacrifices herself because of her love for the hero. The action unfolds in Alaska:—

The heroine befriends the hero at a time when he is despondent and puts new courage in him, filling him with a desire to succeed. They are at a salmon fishing centre in Alaska, which has great possibilities, and which is being usurped by the villain, who does not want the hero to succeed because he wants to marry the girl he (the hero) is in love with. The heroine sends the hero to Seattle to arrange for a loan, but their plans are thwarted by the villain. The heroine, without the knowledge of the hero, goes to the banker and by compromising herself is able to put through the loan. The machinery is bought and the hero becomes successful. He does not know that the heroine is in love with him, and not until some insinuating remarks are made to him about how the loan was procured does he realize that it is the heroine, and not the other girl, he is in love with. He upbraids the heroine, insulting her and telling her that he could have loved her if she had not done such things as people were saying she did. He later realizes how wrong he was in judging her so harshly when she had done it all for him. He pleads for forgiveness and they are reconciled.

The plot was taken from the novel by the famous author, Rex Beach. It was directed by George Archainbaud. In the cast are Evelyn Brent, Louis Wolheim, Joe McCrea, Raymond Hatton, Jean Arthur and others. The talk is clear.

"The Big Trail"*(Fox, released Nov. 16; running time, 2 hrs.)*

Like "The Covered Wagon," "The Big Trail" is an epic of the pioneer West, depicting the courage of people who trekked across the wild country in prairie schooners, and the hardships they went through in order to reach their goal, there to lay the foundations of the present West. It is stirring and stimulating to watch these pioneers overcome all their difficulties. There are scenes of indescribable beauty, owed to masterly camera work and happy location choice. Their beauty is enhanced by the fact that the picture is projected through wide film, even though in action situations one forgets the size of the picture. The action is realistic throughout the entire picture. Some of the scenes represent rain and the discomforts as a result of it. It is manifest that they were photographed during an actual thunderstorm and a downpour, drenching everyone and everything. One of the most interesting scenes is where the pioneers lower cattle, wagons, horses and their provisions as well as their household goods, from a steep cliff in order to be enabled to continue their journey; another fording a river, and still another crossing the desert during intense heat, with no water either for themselves or for their cattle, some of them dying as a result of it. The most exciting situation is where the Cheyenne Indians attack them; they form a circle and repel the attack, killing most of the Indians, and losing no few persons themselves.

The action revolves around a young hero, a scout, brave and true, and his love affair with the young heroine, one of the travellers. At the outset, she showed that she would have nothing to do with him. But as the action progressed, it is shown that she cared for him secretly, and he could hardly hide his love for her, despite her discouraging behavior. But he always guarded and protected her, until towards the end she tells him that she always loved him. But the path of their love is not very smooth, because there is a villain in the story, and he coveted the heroine and tried to murder the hero. His death is prevented by a friend of his, who, having overheard the villain and his friends planning the murder, had followed the villain and had shot him before he had a chance to fire at the hero.

The story was written by Hal G. Evarts, and was directed masterly by Raoul Walsh, producer of "What Price Glory," "The Thief of Bagdad" and of other Road Show pictures. John Wayne gives an excellent performance in the part of the hero. He is ably assisted by Marguerite Churchill, who takes the part of the heroine, and by El Brendel, Tully Marshall, Tyrone Power, David Rollins and by others.

"The Big Trail" should make a big success.

"Atlantic"*(British Int. Films, Oct. 3; running time, 89 min.)*

The dialogue and action are so slow during the first half that one loses interest. The closing scenes, however, are impressive and suspenseful, although gruesome. It is especially heart-rending to watch the passengers on a sinking steamer, for whom there were not sufficient life-boats, wait for death. The scenes in which life-boats are lowered and women and children are put aboard them, to the exclusion of their husbands and fathers, are very exciting and pitiful:—

The passengers aboard the ship were all having a delightful time, carrying on intrigues, getting drunk and waiting, with excitement, to view the icebergs that they were to pass. A floating berg strikes the boat and causes serious damage. The Captain, realizing that they are lost, gathers his officers about him and tells them not to frighten the passengers but to put them into life preservers and the women and children aboard the life boats. This they do without arousing much fear until the remaining people discover the true state of affairs. Some of the women had refused to leave their husbands and were staying with them until the end. Most of the remaining people get together in the salon trying to cheer up one another. When the water begins coming in they all stand up and sing until they are drowned.

The plot was adapted from Ernest Raymond's play "The Berg." It was directed by E. A. DuPont. The all English cast includes Franklin Dyall, Ellaine Terriss, Madeline Carroll, John Stuart and others. The talk is clear.

"Murder"*(British Int., Oct. 24; running time, 92 min.)*

A murder melodrama, acted well. One is kept interested to the very end. The hero uses a novel method to discover the real murderer. He writes an incomplete play, using the facts of a murder as his story, and calls on the man he suspects as the murderer to take the part of the murderer. His suspicions are confirmed when he watches this man's actions and the way he reads his lines. There is one very gruesome scene in which the villain, realizing that he had been found out, decides to kill himself. He is an acrobat, and while high up on the trapeze he makes a loop in a rope, puts it around his neck, and jumps, thereby hanging himself. But it is a sensational scene:—

The hero, a famous actor and producer of plays, member of the jury who had convicted the heroine of murder, despite her assertions of innocence, is not satisfied with the verdict and feels that the heroine is innocent. He decides to use the manager of the company in which the heroine was a performer to assist him in discovering the real murderer. They go over the scene of the murder and by discovering a cigarette case with a bloodstain on it are able to fix their suspicions on a member of the former company, a young man. The hero discovers that this man had been in love with the heroine and that he was a half-caste, a fact which was known only to the murdered woman. He writes an incomplete play around the murder and invites the suspected man to collaborate with him in completing the play. The villain at first is unwilling but tells the hero to call that night at the circus where he is performing. The villain, realizing that the hero knew all, writes a note to the hero, advising him how to complete the play. The line of action suggested revolved around the facts of the murder, which he had committed. He then commits suicide. The hero uses the note to obtain the heroine's freedom. When the heroine is released, she becomes a member of the hero's company, and they both discover they are in love with each other.

The plot was adapted from the stage play, "Enter Sir John," by Clemence Dane. It was directed by Alfred Hitchcock. In the cast are Herbert Marshall, Norah Baring, Phyllis Konstam, Edward Chapman, Miles Mander and others.

It is worth booking.

independent exhibitor from showing it within three or four days is an inconvenience to the public, whose comfort will, after all, have to be taken into consideration.

The decision by Judge Cosgrave makes it unnecessary for you to agree to the Zoning proposals of the Hays organization, regardless of its threats to impose its schedule even against your protests, for if you, after the Film Board of Trade of your zone puts the Hays schedule into effect, should find that the protection granted to the circuit theatre against your theatre is "unreasonable and discriminatory," you may bring suit in the Federal Courts for the purpose of enjoining the circuit theatre owner and the distributors whose film he runs from carrying on the conspiracy against you, praying the court for relief. And an authenticated copy of Judge Cosgrave's decision will be extremely helpful in such a suit.

I hope that now you understand the importance of Judge Cosgrave's decision and that you know it is there to help you in case you should need its help. Bear in mind that it is not a resolution, passed at a convention; it is the law of the land, at least as long as it remains unreversed by a higher court.

THE RIGHT AGE OF THE PATHE DISC SOUND NEWS

Pathe releases its disc sound news four days after its film sound news, because, it states, four days are required to manufacture the discs; and in computing its age it deducts the time required in their preparation. In other words, the disc sound news is, according to this policy, one day old when the film sound news is four days old.

The value of news events in news weeklies depends, as a rule, on their freshness. When a news event is shown in a theatre, through a film sound news, today and the same scene is shown in another by a disc sound news four days later, the scene in the disc sound news is not as "new" as was the scene in the film sound news; by comparison, it is stale. Therefore, when you pay for ten day old news and you show it fourteen days' old, you are not getting a fair deal.

Pathe's reason for computing the age of its disc sound news from the day it can release it is not a good excuse, for this reason: those of exhibitors who show news weeklies fresh, have talking picture instruments that can reproduce two kinds of sound, film and disc, but they contract for the film versions exclusively. Those who have only a disc sound reproducing apparatus are, as a rule, the smaller exhibitors, such as cannot afford to pay the price for a very fresh news. The time required for making the discs ready, therefore, cannot be considered as "active" time. In other words, if Pathe were to be able, by some advanced mechanical invention, to prepare the disc versions at the time it prepares the film versions, the disc versions would have to be kept in the vaults for several days before it could put them into circulation. So, as you see, there is no advantage in having the disc news ready at once, and no disadvantage in having them ready four days later; the time required for the preparation of the discs is "inactive" time.

In my opinion, Pathe knows very well that what is said in this article is correct, but it is apparently trying to profit by forcing the smaller exhibitors to pay a higher price for the purpose of securing their news fresher.

If you are having any trouble with the Pathe exchange, you should demand that the release schedule and the release-day chart printed in HARRISON'S REPORTS be used in the calculation of the right age of your news, for the information contained in them is accurate, having been obtained from the Home Offices of the different distributors. In case you should be unable to persuade the Pathe manager to give you your news at the right age, you should communicate with this office.

SAM KATZ' PROSPERITY WEEK

Sam Katz is carrying on a campaign boosting the Paramount-Publix prosperity week.

In order to make this week successful, he is displaying a letter the organization received from President Hoover, congratulating it for its efforts to inspire hope

and confidence in the hearts of the American people.

And by a way of spreading cheer all around him, Sam Katz has discharged some more thirty-five dollar a week employees from his department, and is cutting down the salaries of others, all small-salaried persons.

Prosperity is not brought about by discharging small salaried clerks; this increases the ranks of the unemployed, and consequently adds to the existing misery.

By the way, it is manifest that the Paramount Theatre, on Broadway, the heart of New York City, is not doing so well, despite the optimistic statements of Mr. Zukor to President Hoover, and of Sam Katz in his prosperity campaign, if one is to judge by the fact that Paramount stars are making personal appearances each week.

REFRESHING FRED WEHRENBURG'S MEMORY

I asked Fred Wehrenberg in the presence of three of his friends whether he had ever sent a letter to W. A. Steffes, accepting the invitation of Allied States to the meeting at Washington, on July 2, last year, and was told by him that he did not remember. "I may have sent one or I may have not; I don't remember."

Because I desire to help persons with a weak memory, I am copying herewith the letter he had sent. It is dated June 24, 1929.

"Received your wire on my return from a fishing trip and hasten to answer. My organization will go on record as protesting sound prices and other unfair tactics, now being used by distributors. I will try to make it, if possible, to be on hand at Washington July 2nd and will try to have as many exhibitors there as I can possibly bring together. Go to it, old boy; you are the best fighter in the business."

Fred sent a similar letter to Mr. Abram F. Myers.

The excuse Fred gave me for having attended the M. P. T. O. A. meeting at the same hotel, on the same hour, and on the same day, is that he obeyed the call of Mr. Pete Woodhull, national president of the organization. I am glad that Pete Woodhull did not ask Fred to jump into the river; it would have been a calamity.

THE HAYS ORGANIZATION A MORAL COWARD

In advertising "The Lady Surrenders," a picture produced by Universal, the Stanley Theatre, a First National theatre, owned and controlled by Warner Bros., by virtue of its control of First National, inserted the following advertisement in the Philadelphia papers:

"As Intimate As a Boudoir!—As Passionate As A Lover's Eyes!—As Tantalizing As A Sweetheart's Kiss!—As Daring And Irresistible As Youth Itself! 'A LADY SURRENDERS' . . . With Conrad Nagel, The Young Husband Who Found Himself With Two Wives At One Time! Genevieve Tobin, The Sex Appeal Beauty. . ."

A friend from Philadelphia wrote me that the ad seemed as if the manager of the Stanley Theatre was trying to advertise a house of prostitution.

This is not the first time in which Warner Bros. has broken faith with the rules set down by the organization of which it is a member; and not the first time in which it has given Mr. Hays grief. Warner Bros. has repeatedly refused to follow the others in matters that affect an adopted policy towards the American public. But Mr. Hays has not had the courage to tell Warner Bros. what it could or could not do.

Has he the power?

I should say he has! Let him expell it from his organization, giving the public the reasons for such expulsion, and you will see how far Warner Bros. can defy public sentiment.

But Mr. Hays hasn't the courage, even though he has the power. If it were a small concern, such as Columbia, or Tiffany, he would certainly have told it what is what! Like a bully, he would have taken either of these concerns by the ear and thrown it out, and it would have been pleading to be readmitted into the organization's ranks. But Warner Bros. is contributing a large share of "Kale" to the Hays coffers, and for this reason he can afford to wink both eyes.

HARRISON'S REPORTS

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New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
Devoted Exclusively to the Interests of Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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Vol. XII

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No. 45

THE VALUE OF WIDE FILM PICTURES

The recent showing of three wide film pictures in this city, "Billy the Kid," a Metro-Goldwyn-Mayer, at the Capitol, "The Big Trail," a Fox, at the Roxy, and "Kismet," a Warner Bros., at the Hollywood, has given an opportunity to those interested in wide film to make a study of it and to arrive at conclusions as to its future possibilities.

In scenic shots, where action is absent, the double size screen picture is effective—the beauty of the natural scenery is enhanced; but in action shots, the wide picture is immaterial, for the mind becomes absorbed in the action to the exclusion of everything else; and if it does not become so absorbed, it is annoyed by the necessity of shifting the head continuously in order to take in everything. It is just like trying to watch a three-ring circus.

That annoyance is caused to one by the shifting of his head to direct his eyesight to other parts of the screen, it is supported by science: In typography, the maximum length of the line is governed by the size of the type. It has been found by experiments that when the type used is eight point, the line reads the easiest if it is eighteen picas long. The length of line used in newspapers is, as a rule, thirteen picas long, for anywhere from six to eight point-type. This did not just "happen"; it has been the result of research work, which took into consideration the extent of the field of vision at the distance a normal-vision person holds the paper.

What is true in typography is in a measure true in motion pictures. A picture double the present size should necessitate longer auditoriums so that the spectator might stand at a distance where his field of vision would fairly cover the entire picture without being obliged to shift his eyesight to any great extent. It will also make useless at least one-third of the seats in the part of the auditorium nearest to the screen, not to mention the seats in the extreme sides of the theatre.

Even if there were no such disadvantages, what will be gained by the wide picture will not be proportionate to the expense for new equipment and other requirements. At first, a wide picture will be a novelty and will no doubt draw a certain percentage of people over the regular number; but as the novelty wears off, things will settle down to the pre-wide picture conditions, where the drawing powers of a picture depended on quality of story, or fame of a book, or popularity of the star. Without these factors, neither sound, color, nor any other trimmings can draw customers to the box office, unless it be by misleading the public through sensational advertising.

That the size of the present day film is inadequate

to produce the right kind of picture no one can deny: the sound track has reduced the width of the frame considerably and has forced the directors to cram their players and the objects that must be shown into a narrow space. The size of the silent picture was fairly satisfactory for all purposes. So if it were possible to add to the standard film enough width to accommodate the sound track, leaving the size of the picture the same as it was in the silent picture days, the size of the picture should satisfy all requirements fairly well. But it would break the industry to make the change, as will be shown in a forthcoming editorial.

This paper would advise its subscribers not to become panicky over the wide film. It was different with sound; sound was absolutely necessary, because it was something life has and the picture, which is supposed to represent life, did not have. Double picture width is not necessary, for, as said, when one is interested in the subject, one forgets the size of the objects. Let the producers give you good pictures on standard size film, and they can keep their wide film.

A REMEDY FOR THE LATE REVIEWS OF FIRST NATIONAL AND WARNER PICTURES

Warner Bros. and First National, since Warner Bros. took it over, are not showing their pictures to the reviewers; and as they are releasing them in this city long after their national release dates I cannot give you early reviews on the pictures of these companies.

In order to accommodate those of you who want early reviews on these two companies' pictures, I have made an arrangement with an out-of-town reviewer, in whose critical judgment and honesty I have great faith, to send me reviews on these two companies' pictures as soon as they are shown in his town. These reviews will be marked, "Out of town reviews," so as to distinguish them from my own reviews.

WHAT JOE SAYS AND WHAT HE MEANS!

Joe Schenck, Czar of producing Hollywood when pictures were silent, made the following statement recently:

"The entertainment world is entering a new era of prosperity; the slump is over and there is no need for further worry."

And just to prove that the prosperity wave has struck United Artists, Joe has ordered a ten per cent cut in the salary of every person working for that organization.

"Check and Double Check"—with Amos 'n' Andy

(Radio Pictures, Oct. 25; running time, 76 min.)

Were it not for the fact that Amos 'n' Andy are nationally popular, their names alone being a drawing card, this picture would be classed as nothing more than a fairly amusing comedy. There is not much imagination in the direction and the story is extremely silly. There are a few scenes that are funny, but when Amos 'n' Andy are off the screen the story drags and becomes tiresome. The scene that probably caused the most mirth was where Amos 'n' Andy, by an ingenious method, changed a tire on their car. Another such scene is where the two are sent by their lodge to a supposedly haunted house, at midnight, to stay there an hour:—

Amos 'n' Andy are hired to drive an orchestra to a home in the suburbs where a party was being given in honor of the heroine. When they arrive, they are overjoyed to meet the hero, son of their former employer, who was a guest at the party. The villain overhears a conversation between the hero and the heroine's father in which the hero admitted that he was in love with the heroine and that his future depended on his finding a certain deed, which was supposed to be hidden in a vacant house in Harlem. The villain, who desired to marry the heroine, goes to the house to find the deed, to thwart the hero's plans. Amos 'n' Andy are ordered by their lodge to go to that particular house, remain there an hour, bring back a slip marked "check and double check", left there the year before by lodge members, and leave another slip in its place. They find the slip and in looking for another piece of paper they find the deed, not knowing what it was. The villain discovers them there and demands the deed. They are so scared that they give him the other piece of paper instead, and when they go back to their office they discover their error. On reading the deed they find a name similar to that of the hero in it. They finally reach the hero, just as he is about to leave town because of his failure to procure the deed. They give him the deed, and he is overjoyed when he sees it. He remains and he and the heroine are married.

The story was written by Bert Kalmar and Harry Ruby. It was directed by Melville Brown. Others in the cast are: Irene Rich, Sue Carol, Charles Morton, Ralf Harolde and Russell Powell. The talk is clear.

"One Night at Susie's"—with Billie Dove

(First National, October 19; running time, 69 min.)

Mediocre! It is another picture with the unpleasant atmosphere of gangsters and prisons. Miss Dove for the first time takes an unpleasant part; she is shown as having surrendered herself to a theatrical producer so that he might produce the play the imprisoned hero, with whom she was in love, had written. It makes the picture unsuitable for children, more so because in one situation the villain is shown tearing the clothes of the heroine and marking her body with scratches:—

The heroine, a chorus girl, shoots and kills a theatrical producer, who had trapped her in his apartment. The hero, son of a dead gangster, but reared in ignorance of it, out of his great love for the heroine assumes the blame for the murder and is sent to the penitentiary. The hero writes a play and because he is unable to have it produced, the heroine goes to a theatrical producer and by bargaining with her honor she induces him to produce it. The play is produced and makes a great success. On the night the hero is to return from jail a stool pigeon informs the hero's foster mother that the heroine had disgraced herself. The foster mother asks her about it and she admits it, telling her that her sacrifice was small as compared to the sacrifice of the hero for her. At that moment the hero arrives and the foster mother sends the two away; but she is determined to have the gang put the stool pigeon on the spot. She is saved the effort, however, because she is informed that the stool pigeon had already been murdered by the gang.

John Francis Dillon has directed it from a story by Forrest Halsey and Katherine Scola. Douglas Fairbanks, Jr., plays opposite Billie Dove. Helen Ware is the mother. Tully Marshall is in the cast. The talk is fairly clear. (Out-of-town review.)

"Oh Sailor Behave!"

(Warner Bros., August 16; running time, 68 min.)

Olsen and Johnson will mean very little to the box office of theatres in small towns, where this pair of vaudeville artists is unknown, having never played there. It is true that they are considerably popular in the big cities, but "Oh

Sailor Behave!" will in no way increase their popularity, for their work in it will not excite any one. Where the characters sing or where music is played, the picture is slow and tiresome; it is interesting only in the comedy situations. On the whole, however, the plot is too thin even for a musical comedy:—

It had been announced that the heroine was about to marry a man of position and wealth. This naturally shocked the hero, a newspaper reporter, who loved her, and who was in Italy trying to obtain a story from one of the Montenegrin generals. The hero received a telegram from his paper asking him to send in a story concerning the heroine's marriage to a Russian nobleman. In his efforts to forget the heroine, the hero turns his attentions to the "flame" of the Montenegrin general. Soon the heroine returns and reveals that her marriage was prompted by her desire to save her sister, from being blackmailed by the nobleman. The nobleman is shot and killed and everything ends happily for heroine and hero.

The plot is said to have been taken from the stage play, "See Naples and Die," by Elmer Rice. But how much of it has been left is difficult to tell without reading the play. Archie Mayo directed it. Charles King, Lowell Sherman, Noah Beery, Lotti Loder, Irene Delroy, Vivien Oakland and others are in the supporting cast. The sound qualities are about average. (Out-of-town review.)

"Bright Lights"—with Dorothy Mackaill

(First National, Sept. 21; running time, 71 min.)

Only fair! It is another backstage story, the heroine being presented as rising to the top of her profession as a singer in a musical show. The picture has been photographed entirely in color, some of which is good and some bad—the long shots are dull. It is plain that in the long shots dummies were used to represent the backs of an audience. A murder is shown committed on the stage of the theatre where the heroine worked, but the facts of the murder are handled lightly—no one is shown arrested for the crime:—

The heroine, a chorus girl, announces that she is about to marry a man of position and wealth and reporters go to interview her during the performance. Her stage partner is in love with her but he had not had the courage to confess his love. The villain, burned on the face years before during a fight when the hero was defending the heroine, who worked in a dive, turns up in the audience and, recognizing the heroine, goes backstage to see her. There he is shot and killed while being covered by a friend of the hero. In the end, however, the heroine marries her stage partner instead of the wealthy man.

The plot has been founded on an original story by Humphrey Pearson; it has been directed by Michael Curtiz. Dorothy Mackaill is the heroine, and Frank Fay the hero. Noah Beery, James Murray, Inez Courtney, Frank McHugh and others are in the cast. The talk is clear. (Out-of-town review.)

"Du Barry"—with Norma Talmadge

(United Artists, Oct. 11; running time, 90 min.)

The picture has been produced artistically, the direction being masterly, the acting artistic, and the settings lavish and beautiful. But it is a costume play; it deals with the love affairs of Madame Du Barry, the French milliner who fascinated Louis the XV, King of France, whose mistress she became. There is pathos in the scenes that show Miss Talmadge's love for Conrad Nagel, the young Guardsman, who was madly in love with her, and whose heart was broken when she became the King's favorite; and there are thrills where the young hero sacrifices his life for her; he had been jailed by the King, who wanted no rival, and, having escaped, he becomes the leader of the revolutionists. After the success of the revolution, the populace demands the head of Madame Du Barry, and despite the hero's pleas, she is condemned to die. The hero, however, decides to die with her rather than to live alone; he seals his doom by throwing down the insignia of the Republic, pinned on his hat, and tramping upon it.

The picture does not follow history faithfully; it has been fictionized, most of the material having been taken from David Belasco's play of the same name. Sam Taylor has directed it. Miss Talmadge is supported by William Farnum, Conrad Nagel, Hobart Bosworth, Ulrich Haupt, Henry Kolker and others. Mr. Farnum is good as the King. The talk is clear.

It is an excellent picture; but it is doomed to failure, no doubt, because of its nature.

"Laughter"—with Nancy Carroll*(Paramount, October 25; running time, 79 min.)*

Excellent production, direction, acting and atmosphere being of high standard. But it leaves one cold, for the reason that Nancy Carroll, as the heroine, does not awaken any sympathy. She marries a wealthy man, but she does not love him, being in love with an artist (hero). There is a third man who loves her, and who commits suicide towards the end when he despairs of ever winning her. Her act of abandoning her husband to follow the man she loved is not justified, because her husband had treated her with utmost consideration; he satisfied every wish of hers in the way of clothes and jewels, and even forgave her when her name was mixed up in a scandal. Besides, one feels that she married her husband with the full knowledge that she did not love him and she should have stood by her bargain, particularly because he was extremely kind to her.

H. D'Abbadie D'Arrast directed it from a story by himself and Douglas Doty. Frederic March is the man the heroine loves, and Frank Morgan her husband. The talk is clear.

"The Playboy of Paris"—with Maurice Chevalier*(Paramount, October 18; running time, 72 min.)*

Well directed and entertaining, with Chevalier predominating. There are many amusing situations, especially one in which the hero is to fight a duel with a man he insulted. When his opponent finds out that the hero is only a waiter he refuses to fight him because he is not a gentleman of his social standing:—

The hero is a waiter in a cafe in Paris. A law clerk, who was in love with the heroine, daughter of the proprietor of the cafe, finds out that the hero had inherited a fortune. He rushes to the proprietor and they concoct a scheme whereby they inveigle the hero into signing a twenty-year contract at an increased salary, the one who breaks it to pay the other 400,000 francs. He cheerfully signs it. When he finds out that he had inherited money he realizes how he was tricked and rather than pay the money he works during the day and plays at night. This is very fatiguing. While out with a young lady who was his night club companion, he insults the owner of the cafe and is challenged to a duel. When the heroine hears of this, she realizes that she is in love with the hero, and rushes to the scene of the duel. She reveals the fact that the hero is a waiter and when the hero's opponent refuses to fight with him, he (the hero) insists that he should. The heroine faints and the hero calls the duel off. He leaves with the heroine, and after explanations, they are united, the hero having been in love with her all the time.

The plot was adapted from the stage play by Tristan Bernard, called "The Little Cafe." It was directed by Ludwig Berger. Others in the cast are: Frances Dee, O. P. Heggie, Stuart Erwin, Eugene Pallette and Dorothy Christy. The talk is clear.

"Feet First"—with Harold Lloyd*(Paramount, November 8; running time, 90 min.)*

Entertaining comedy! Here again as in "Safety Last" Harold Lloyd finds himself scaling the walls of a very tall building. This scene is particularly funny, breath-taking, and nerve-racking. Each time he is about to be saved, he loses his clutch of the thing he has been clinging to, and this goes on for some time, until he is finally hoisted, on a scaffold, to the roof of the building, only to lose his foothold again and this time to fall to the street. The hero finds himself in many mirth provoking situations, because of his love for the heroine, and also because of his ambition to become a shoe salesman:—

The hero, a clerk in a shoe store, dreams of the day when he would become a shoe salesman. One day, while assisting the window dresser, he notices the heroine looking in the window, and he immediately falls in love with her. They eventually meet. She thinks he is a big business man, and he thinks she is a wealthy girl. She, however, is the secretary to the owner of the shoe store in which the hero works. He is sent to a steamer to deliver shoes to a lady who is sailing. There he encounters the heroine and is introduced to his employer. Thinking he is sailing also, they do not leave him for a moment. The hero, not wishing to disclose his identity, goes along. He discovers the true identity of the heroine when he overhears her being scolded by his employer. He intercedes on her behalf and offers to deliver papers, which she had neglected to mail. He hides himself in a mail bag which is sent ahead of the boat by aeroplane.

He has the papers delivered and when his true identity becomes known, his employer promotes him to the position of manager of the store. The hero and the heroine are united.

The story was written by John Grey, Alfred A. Cohn and Clyde Bruckman. It was directed by Clyde Bruckman. In the cast are: Barbara Kent, Robert McWade, Lillian Leighton, Alec Francis and Noah Young. The talk is clear.

"The Doorway to Hell"*(Warner Bros., October 18; running time, 78 min.)*

Although this picture is well directed and ably acted, exciting and suspenseful at times, it is not one for children to see. Nor is it pleasant for adults. The theme is gruesome and there are many unpleasant situations, such as one in which the heroine, although married to the hero, who loves her and trusts her, carries on an illicit love affair with one of the hero's henchmen. It is also unpleasant to see the hero, a young man, engaged in the bootleg racketeering business. There is one deeply emotional scene in which the hero attends the burial of his young brother who had met his death through two men who belonged to the racket. There is much blood shed, as one murder follows another. No one sympathizes with the hero, because of the murders he commits:—

The hero, having made a great deal of money from the beer racket, which he had organized, decides to leave that profession when he marries the heroine. His younger brother, whom he was sending to a military school, was very much attached to him, an affection which the hero reciprocated. Once the hero leaves the city a war breaks out between the different gangs in the racket. Because the hero refused to go back to that business two of the men decide to kidnap his brother and thus get him back. In their attempt to do so the child is killed by a truck when he tried to escape from them. The hero comes back to the city and kills the two men who are responsible for his brother's death. He is put in prison but manages to escape. His hideaway is discovered, however, by his enemies and they lie in wait for him to "get" him when he leaves the building. He decides to meet his death like a man when he finds out that there is no escape.

The plot was adapted from the story by Rowland Brown. It was directed by Archie Mayo. In the cast are: Lewis Ayres, as the hero, who gives an extremely fine performance, Charles Judels, Dorothy Mathews, Leon Janney, Robert Elliott and James Cagney. The talk is clear.

"Kismet"—with Otis Skinner*(First National, January 18; time, 87 min.)*

If "The Thief of Bagdad," which was one of the most artistic pictures that have ever been produced, made a failure at the box office, when none of those who saw the picture expressed an adverse opinion as to its quality, what chance has "Kismet," which also is an oriental story? At least we have the facts to guide us—the facts of the silent version, which was produced by Robertson-Cole, the predecessor of RKO; it made a success in New York City and in some other large cities, but a dismal failure in the smaller cities and in towns, particularly in the middle west and in the west. It is the kind of story that appeals to cultured picture-goers, particularly to those who follow the stage; but the rank and file will go to sleep on it.

There is no denial as to its artistic worth; it has been produced most artistically, and Mr. Skinner does as good acting in it as he did on the stage. But pictures founded on oriental stories have never been successful in the United States.

"Kismet" revolves around the doings of an oriental rascal, a thief, who, having been arrested for stealing, is given the preference by the Wazir (Chief of Police) of being decapitated or of killing the Caliph. The hero accepts the latter. But in carrying out his mission he fails. For this he is cast into prison, to be executed at a given time. But he escapes. He, however, is caught again. But when the Caliph finds out that the woman (heroine) he was in love with was the rascal's daughter, he pardons him with the understanding that he is to leave Bagdad for ever.

Edward Knoblock's play furnished the plot. John Francis Dillon directed it. Loretta Young, Mary Duncan, Edmund Breese, Montagu Love, John St. Polis and others are in the cast. The wide pictures add beauty to some shots but it does not mean anything in action situations. The talk is fairly clear.

"Wav for a Sailor." M-G-M, mediocre, and unsuitable for children. Review next week.

ENGLISH PICTURES IN AMERICA

For the last few weeks British International Films has been showing at the George M. Cohan Theatre, in this city, its pictures, which it produces in London. So far it has shown five pictures.

Although the tone of these pictures is not altogether satisfactory to American audiences, by reason of the fact that either the action is slow or the theme too sombre, they are not the type of pictures an American exhibitor should avoid showing.

There is room in the United States for British pictures, particularly because the big producers give preference to their own theatres, and are making every effort to protect such theatres with long protection, of time and distance, from the theatres that are owned by independents. HARRISON'S REPORTS only hopes that the English producers will make a close study of the tastes of the American public and will try to satisfy it by selecting appropriate stories. It is assumed that the big American producers will exert great efforts to discourage the British invasion of the American market by refusing to book their pictures, but the field is here, just the same, if they should make an effort, as said, to produce pictures that appeal to Americans. They have the authors, and no doubt the resources, and there is no reason why they should not make as good pictures as are produced in America. The American exhibitor has no national prejudices, so that, if their pictures will draw money at his box office, he will book them.

This paper suggests to the independent exhibitors to encourage the British producers by booking their pictures whenever it is profitable for them to do so.

A SENSIBLE MOVE BY THE DETROIT EXHIBITORS

The Allied Michigan organization has joined the move for the relief of unemployment; one night a week, each theatre belonging to a member of the organization will deduct ten per cent of its receipts and hand it over to the City Government, to be disbursed by its Committee on Unemployment, to help the distressed.

The move will gain so much good will for the theatres there that it should be adopted everywhere. The money that will be given for the relief of the unemployed will be like money invested; in time it will bring back not only the capital but also big interest.

THE DIFFERENCE BETWEEN GOOD TASTE AND BAD TASTE

The Aldine Theatre, a Warner house in Philadelphia, had the following advertisement in the papers:

"Why 'Lincoln' is the talk of Philadelphia
LINCOLN DESERTED HER AT THE
ALTAR

"Poor Mary Todd! She had caught the most promising man in the world. They were to be married. The minister, friends, all were there, but Mr. Lincoln never came. The overpowering influence of his great love for one other made him desert Mary on her wedding day."

It should not be difficult for the average person to know when advertising is in good taste and when it is in bad taste. But the advertising man of the Aldine Theatre does not seem to possess such a sensitiveness. However, what he has put in this

advertisement is in tune with the general policy of Warner Bros. He does not realize, for example, that it is bad taste for him to commercialize the memory of a man revered by the American people.

But good taste is not acquired by education; it must be inborn in a person.

NO MUSICAL COMEDIES FROM PATHE

In the X-Ray analysis of the 1930-31 Pathe product, it was stated that "The Siren Song" may be the only musical comedy Pathe will produce. Pathe now informs this office that it has canceled the production of this picture, and that it is going to furnish the exhibitors in its place, "Rebound," with Ann Harding.

HARRISON'S REPORTS is glad to see Pathe give up the production of even the only musical comedy it intended to produce, and hopes that the exhibitors will accept "Rebound," even though their contracts do not call for it; musical comedies no longer draw, and they should look with favor on any efforts on the part of a producer to relieve them of such pictures.

THE POLICY OF "HARRISON'S REPORTS"

Now and then I receive a letter from an exhibitor asking me to write something against this or that company, against which he has a business grievance, or against a film sales executive, who proved cleverer than he in a business transaction.

It seems as if there are some exhibitors who do not yet understand the policy of HARRISON'S REPORTS, and I thought of making things clear.

HARRISON'S REPORTS cannot be used by exhibitors to even a score with some film company or with one of its executives or employees. If he has made a bad bargain, he must make the best of it, for I feel that if he has disregarded the advice given in these pages frequently, particularly about having every promise put in the contract, he must pay for such a disregard. It is the only way for him to learn his lesson.

The policy of HARRISON'S REPORTS is to fight for principles or for issues. If a company adopts a policy that affects the well-being of the independent exhibitors, then this paper exposes such company, so that those exhibitors who plan to deal with it may either refrain from closing a transaction, or take other steps to protect their interests. If it delivers substitutions instead of the pictures an exhibitor had bought; if it has failed to live up to its promises to the exhibitors, this paper must say something in its columns. If the contract form used contains "catch" provisions, or it is one-sided, HARRISON'S REPORTS must expose it. But it does not attack a company to satisfy the grudge one or more of its subscribers might have against one of its executives, either for having made a bad bargain or for any other cause.

I hope that I have made myself clear so that no exhibitor will again write a letter asking me to attack somebody to satisfy his personal grievance.

"QUEEN KELLY"

It is stated in Zit's: "It is reported that Metro and U. A. are arguing as to which should get the next Gloria Swanson picture for release. Might be a good idea to console the loser with the award of the negative of 'Queen Kelly.' It beats a jigsaw puzzle for taking your mind off your other troubles."

HARRISON'S REPORTS

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| 634 Widow Chicago—Hamilton-Robinson (65m.) | Nov. 9 |
| 602 Sunny—Marilyn Miller | Nov. 23 |
| 625 Truth About Youth—Young-Tearle (64 m.) | Nov. 30 |
| 630 Going Wild—Joe E. Brown (68 min.) | Dec. 21 |
| 603 Adios—D. Barthelmess | Dec. 28 |

Fox Features

| | |
|---|------------------------------------|
| 203 Up the River—Luce-Tracey | Oct. 12 |
| 230 Scotland Yard—E. Lowe-Bennett | Oct. 19 |
| 213 Renegades—Baxter-Loy | Oct. 26 |
| 201 The Big Trail—Wayne-Churchill (reset) | Nov. 2 |
| 235 The Dancers (Play Called Life) (7488 ft.) | Nov. 9 |
| 226 A Devil With Women—McLaglen | Nov. 16 |
| 205 Just Imagine—El Brendel (reset) | Nov. 23 |
| 236 Are You There?—(5,434 ft.) (reset) | Nov. 30 |
| 224 Oh For a Man—MacDonald-Denny-White | Dec. 14 |
| 219 The Princess and the Plumber—Farrell | Dec. 21 |
| 244 Men On Call—Edmund Lowe | Dec. 28 |
| 243 Tonight and You—Murray-Moran (reset) | Jan. 4 |
| 211 The Man Who Came Back—Gaynor-Farrell | Jan. 11 |
| 248 Fair Warning—Geo. O'Brien (reset) | Jan. 18 |
| 215 Once A Sinner—Mackaill-Halliday | Jan. 25 |
| 210 Lightnin' | temporarily withdrawn from release |

Metro-Goldwyn-Mayer Features
Sound

| | |
|--|----------|
| 147 Madame Satan—Johnson-Denny | Sept. 20 |
| 138 Men of the North (Monsieur le Fox) 5,639 ft. | Sept. 27 |
| No release scheduled for | Oct. 4 |
| 122 Those 3 French Girls—D'Orsay (reset) | Oct. 11 |
| 145 Billy The Kid—Brown-Johnson (reset) | Oct. 18 |
| No release scheduled for | Oct. 25 |
| 117 Way For A Sailor—Gilbert (7967 ft) (reset) | Nov. 1 |
| 121 A Lady's Morals—Grace Moore (Cosmopolitan #1) (7855 ft.) (reset) | Nov. 8 |
| 101 Remote Control—William Haines | Nov. 15 |
| 143 War Nurse—Walker-Page-Montgomery | Nov. 22 |
| 134 Min and Bill—Dressler-Beery | Nov. 29 |
| 139 The Passion Flower—Bickford-Johnson | Dec. 6 |
| 128 New Moon—Tibbett-Moore | Dec. 13 |

Paramount Features
Sound

| | |
|--|---------|
| 3047 Monte Carlo—Buchanan-MacDonald | Oct. 4 |
| 3049 Heads Up—C. Rogers-Helen Kane | Oct. 11 |
| 3002 Her Wedding Night—Clara Bow | Oct. 18 |
| 3051 Playboy of Paris—Chevalier (6512 ft.) | Oct. 18 |
| 3063 Laughter—Nancy Carroll-F. March | Oct. 25 |
| 3060 The Virtuous Sin—Huston-Francis (reset) | Nov. 1 |
| 3071 Fast and Loose—Hopkins-Lombard | Nov. 8 |
| 3040 Feet First—Harold Lloyd (reset) | Nov. 8 |
| 3052 Tom Sawyer—Coogan-Green (7648 ft.) | Nov. 15 |
| 3006 Derelict—George Bancroft (6702 ft.) | Nov. 22 |
| 3012 Sea Legs—Jack Oakie-Green-Palette | Nov. 29 |
| 3050 Morocco—Cooper-Menjou | Dec. 7 |
| 3072 Only Saps Work—Leon Erroll (6644 ft.) | Dec. 7 |
| 3069 The Royal Family (Tent.) —March-Claire | Dec. 13 |
| 3019 Along Came Youth—Rogers-Austin | Dec. 20 |
| 3064 The Right to Love—Chatterton-Lukas | Dec. 27 |

Pathe Features
Sound

1929-30 Product

| | |
|-------------------------------------|---------|
| 1121 Pardon My Gun (5,791 ft.) | June 4 |
| 0129 Painted Desert—Burgess (reset) | Dec. 8 |
| 0227 Crashing Through—Wm. Boyd | Dec. 28 |

1930-31 Product

| | |
|---|-------------------|
| 1113 Big Money—Quillan | Oct. 26 |
| 1116 Sin Takes a Holiday—C. Bennett (reset) | Nov. 24 |
| 1122 Rebound—Ann Harding | Dec. 14 |
| 1101 Beyond Victory—Boyd-Cody (reset) | Dec. 15 |
| 1114 The Greater Love—Ann Harding | release postponed |

RKO Features and Their Exhibition Values

| | | | |
|------|-----------------------------|-------------------|-----------|
| 1401 | She's My Weakness (Victory) | Aug. release | \$400,000 |
| 1341 | Escape (Dean) | September release | 450,000 |
| 1102 | Half Shot at Sunrise | Oct. 4 | 1,000,000 |
| 1105 | Leathernecking | October 11 | 1,000,000 |
| 1402 | The Pay Off (Victory) | Oct. 18 | 400,000 |
| 1103 | Silver Horde | Brent—Oct. 25 | 1,000,000 |
| 1221 | Check and Double Check | Oct. 25 | 2,400,000 |
| 1107 | The Devil's Battalion | Nov. 22 | 1,000,000 |
| 1109 | Hook, Line and Sinker | Nov. 29 | 1,000,000 |

Sono Art-World Wide Features Sound

| | | |
|------|------------------------------------|-------------------|
| 8062 | Rogue of the Rio Grande—(5044 ft.) | (reset) Nov. 1 |
| 8054 | The Costello Case—Tom Moore | (reset)....Dec. 1 |
| 8076 | Charge of the Light Brigade |Dec. 15 |

Tiffany Features Sound

Beginning of 1930-31 season

| | | |
|-----|---------------------------------------|---------------|
| 134 | Land of Missing Men—Bob Steele |Sept. 22 |
| 138 | The Utah Kid—Rex Lease |Sept. 29 |
| 180 | Extravagance—Collyer-Hughes-Moore |Oct. 6 |
| 141 | The Third Alarm—Johnson-Hall-Hersholt |Oct. 20 |
| 181 | She Got What She Wanted—B. Compson |Nov. 1 |
| 133 | Headin' North—Bob Steele |Nov. 15 |
| 143 | Aloah—Ben Lyons—R. Torres |Nov. 22 |

United Artists Features Sound

| | | |
|-------------------|-----------------------------|--------------------|
| Du Barry | —Norma Talmadge (8,291 ft.) |Oct. 11 |
| The Lottery Bride | (Bride 66) (7,472 ft.) | (reset)....Oct. 25 |
| Abraham Lincoln | —Huston (reset) |Nov. 8 |
| Hell's Angels | —Lyon |Nov. 15 |
| The Bat Whispers | —Chester Morris (reset) |Nov. 29 |
| Devil to Pay | —Ronald Colman |Dec. 20 |

Universal Features Sound and Silent

(Through an error, "One Romantic Night" and "The Bad One" were listed in the last Blue Section as Universal pictures. They are United Artists productions.)

Beginning of 1930-31 season

| | | |
|-------|---------------------------------------|---------------|
| B2007 | Outside the Law—Nolan-Robinson |Sept. 18 |
| B2009 | A Lady Surrenders—Nagel-Tobin |Oct. 6 |
| B2008 | East is West—Ayres-Velez |Oct. 23 |
| B2011 | The Cat Creeps—Twelvetrees (6493 ft.) |Nov. 10 |
| B2010 | See America Thirst—Bessie Love |Nov. 24 |
| B2016 | The Boudoir Diplomat—Compson-Keith |Dec. 8 |

Warner Bros. Features Sound

| | | |
|-----|---|---------------|
| 291 | Big Boy—Jolson (reset) |Sept. 6 |
| 292 | Moby Dick—John Barrymore |Sept. 13 |
| 296 | Old English—Arliss |Sept. 27 |
| 297 | Maybe It's Love—Joe E. Brown (reset) |Oct. 4 |
| 321 | Sinner's Holiday—Grant Withers |Oct. 11 |
| 320 | Doorway to Hell—Lewis Ayres |Oct. 18 |
| 302 | Life of the Party—W. Lightner (7152 ft.) |Oct. 25 |
| 309 | Soldier's Plaything—Loder-Lyon (5166 ft.) | Nov. 1 |
| 310 | River's End—C. Bickford-Knapp (6774 ft.) | Nov. 8 |
| 315 | Outward Bound—D. Fairbanks, Jr. |Nov. 29 |
| 313 | Barber John's Boy—P. Holmes |Dec. 6 |
| 311 | Captain Thunder—Fay Wray (6075 ft.) |Dec. 13 |

SHORT SUBJECT RELEASE SCHEDULES

Columbia—One Reel

| | | |
|--------------------------|--|---------------|
| Never Strike Your Mother | —Specialty (8m.) | Aug. 8 |
| 14 | Cinderella—Krazy Kat (7½ min.) |Aug. 14 |
| 1 | Curiosities Series C212 (8 min.) |Aug. 22 |
| | Faith, Hope and Charity—Specialty (11m.) |Sept. 6 |
| 26 | Snapshots (9½ min.) |Sept. 9 |
| 1 | Land of Long Ago—Rambling Rep. (10 m.) | Sept. 23 |
| 2 | The Jewel of Asia—Rambling Rep. (10½ m.) | Sept. 23 |
| 2 | Curiosities Series C214 (9½ min.) |Sept. 24 |
| 3 | Hot and Bothered—Specialty (11 min.) |Sept. 26 |
| 4 | The Prodigal Daughter—Specialty (10½ m.) | Sept. 26 |
| 15 | The Bandmaster—Krazy Kat (7½ min.) |Sept. 28 |
| 5 | Came The Pawn—Specialty (10 min.) |Oct. 1 |
| 16 | The Apache Kid—Krazy Kat (6½ min.) |Oct. 9 |
| 6 | Hard Boiled Yegs—Specialty (10½ min.) |Oct. 10 |
| | The Picnic—Mickey Mouse (7 min.) |Oct. 15 |
| 1 | Snapshots (9 min.) |Oct. 17 |
| | Gorilla Mystery—Mickey Mouse (7½m.) | (reset) Oct. |
| 14 | Winter—Disney |Oct. |

Educational—One Reel

| | | |
|------|--|--------------|
| 2748 | The Bluffer—Mack Sennett Brev. (11 m.) | Sept. 28 |
| 2713 | Irish Stew—Terry-Toons (6 min.) |Oct. 5 |
| 2737 | Over the Air—L. H. Howe (9½ min.) |Oct. 12 |
| 2714 | Fried Chicken—Terry-Toons (6 min.) |Oct. 19 |
| 2749 | Take Your Medicine—M. Sennett (10½ m.) | Oct. 26 |
| 2715 | Jumping Beans—Terry-Toons (5½ min.) |Nov. 2 |
| 2738 | A Medley of Rivers—L. H. Howe (9½ m.) | Nov. 9 |
| 2716 | Scotch Highball—Terry-Toons (6 min.) |Nov. 16 |
| 2750 | Not Yet Titled—M. Sennett Brevities |Nov. 2 |
| 2717 | Not Yet Titled—Terry-Toons |Nov. 30 |

Educational—Two Reels

| | | |
|------|---|--------------|
| 2691 | Don't Give Up—Vanity comedy |Oct. 26 |
| 2697 | Love A La Mode—Mermaid Com. (19½m.) | Nov. 2 |
| 2643 | Don't Bite Your Dentist—M. Sennett 21½ | Nov. 9 |
| 2685 | Our Nagging Wives—Gayety Com. (19½) | Nov. 9 |
| 2705 | My Harem—Ideal Comedy (19½ min.) |Nov. 16 |
| 2642 | Racket Cheers—M. Sennett Com. (22 min.) | Nov. 23 |
| 2667 | Up a Tree—L. Hamilton Com. (19½ min.) | Nov. 30 |

Fitzpatrick Pictures, Inc. Traveltalk Series

| | | |
|---|--|-----------------|
| 1 | From Barcelona to Valencia (11 min.) |Sept. 1929 |
| 2 | From Valencia to Granada (11 min.) |Oct. 1929 |
| 3 | From Granada to Toledo (11 min.) |Nov. 1929 |
| 4 | In Old Madrid (10 min.) |Dec. 1929 |
| 5 | Egypt—The Land of the Pyramids (11 m.) | May 1930 |
| 6 | The Gateway to India (9½ min.) |June 1930 |
| 7 | The Temple of Love (10½ min.) |July 1930 |
| 8 | The Imperial City (9 min.) |August |
| 9 | Picturesque Hong-Kong (10 min.) |Sept. |

Music Master Series

(Synchronized with orchestral music)

| | | |
|-------------------------|------------|----------------|
| Georges Bizet | (11 min.) |May 1930 |
| Johannes Brahms | (11 min.) |June 1930 |
| Franz Liszt | (11 min.) |July |
| George Frederick Handel | (11 min.) |Aug. |
| Frederick Chopin | (10½ min.) |Sept. |
| Ludwig Van Beethoven | (7½ min.) |Oct. |

Metro-Goldwyn-Mayer—One Reel

| | | |
|-------|--------------------------------------|---------------|
| F-388 | The Village Barber—Frog (7 min.) |Sept. 27 |
| H-373 | China's Ole Man River—Holmes (9½ m.) | Oct. 4 |
| F-389 | Cuckoo Murder Case—Frog (8 min.) |Oct. 18 |
| H-374 | Through the Yangtze Gorges—B. Holmes | Oct. 25 |
| F-390 | Not Yet Titled—Frog |Nov. 8 |
| H-375 | Modern Madrid—Holmes |Nov. 15 |
| F-392 | Not Yet Titled—Frog |Nov. 29 |
| H-376 | Into Morocco—Holmes |Dec. 6 |
| F-392 | Not Yet Titled—Frog |Dec. 20 |
| H-377 | Dublin and Nearby—Holmes |Dec. 27 |

Metro-Goldwyn-Mayer—Two Reels

| | | |
|-------|--|---------------|
| R-351 | Snappy Cabellero—Revue |Sept. 20 |
| K-302 | College Hounds—Dogville (16 min.) |Sept. 27 |
| C-322 | Dollar Dizzy—Chase (26 min.) |Oct. 4 |
| X-362 | Copy—Novelty (20½ min.) |Oct. 11 |
| C-332 | Teacher's Pet—Gang (21 min.) |Oct. 11 |
| C-342 | Bigger and Better—B. Friend (10½ min.) | Oct. 25 |
| R-352 | Crazy House—Revue |Nov. 1 |
| K-303 | Who Killed Rover?—Dogville (14½ m.) | Nov. 8 |
| C-323 | Looser Than Loose—Chase (21 min.) |Nov. 15 |
| X-363 | The Rounder—Novelty (20 min.) |Nov. 22 |
| C-333 | School's Out—Gang (21 min.) |Nov. 22 |
| C-312 | Another Fine Mess—Laurel-Hardy |Nov. 29 |
| C-343 | Ladies Last—Boy Fr. (21 min.) |Dec. 6 |
| R-353 | Devil's Cabaret—Revue |Dec. 13 |
| K-304 | Dogwag Melody—Dogville (16½ min.) |Dec. 20 |
| C-324 | High C's—Chase (29 min.) |Dec. 27 |

Paramount—One Reel

| | | |
|-------|---------------------------------------|--------------|
| T-04 | Grand Uproar—Talkartoon (6 min.) |Oct. 4 |
| A-021 | Confounded Interest—Farce com. (8½m.) |Oct. 11 |
| A-022 | Camera Trails—Bruce Novelty (7½ min.) | Oct. 11 |
| A-023 | New Rhythm—Orch. and singing (8½m.) |Oct. 18 |
| A-024 | Red Green and Yellow—F. com. (10½m.) | Oct. 18 |
| Sc-05 | My Gal Sal—Screen song (7½ min.) |Oct. 18 |
| A-025 | Go Ahead and Sing—Farce com. (9 m.) |Oct. 25 |
| A-026 | Song Service—songs (9½ min.) |Oct. 25 |
| P-02 | Paramount Pictorial No. 2 (10½ min.) |Oct. 25 |
| A-028 | A Sure Cure—Lynn Overman (7½ min.) |Nov. 1 |
| A-029 | By Appointment—Craig-Bond (10 min.) |Nov. 1 |
| T-05 | Sky Scraping—Talkartoon (6½ min.) |Nov. 1 |
| A-030 | The Fatal Card—Farce comedy (10½m.) |Nov. 8 |
| A-031 | While the Captain Waits—Armida (8½m.) | Nov. 8 |
| A-032 | Just A Pal—Minor Watson (10 min.) |Nov. 15 |

| | | |
|-------|--|---------|
| A-033 | Why Continue the Struggle—farce (10m.) | Nov. 15 |
| Sc-06 | Mariutch—Screen Song (6½ min.) | Nov. 15 |
| A-034 | Office Blues—Ginger Rogers (8½ min.) | Nov. 22 |
| A-035 | Plastered—Slapstick com. (10½ min.) | Nov. 22 |
| T-06 | Up to Mars—Talkartoon (6 min.) | Nov. 22 |
| A-036 | Excuses—Bruce Novelty | Nov. 29 |
| A-037 | The Patient—Juggling com. (9½ min.) | Nov. 29 |
| Sc-07 | On a Sunday Afternoon—Sc. song (5½m.) | Nov. 29 |
| P-03 | Paramount Pictorial No. 3 | Nov. 29 |
| A-038 | Model Women—All star (9 min.) | Dec. 6 |
| A-039 | Seeing Helen Home—Helen Lynd (9 m.) | Dec. 6 |
| A-040 | Tongue Tied—Lulu McConnell (6½ m.) | Dec. 13 |
| A-041 | His Price—Farce comedy (7½m.) | Dec. 13 |
| T-07 | Accordion Joe—Talkartoon | Dec. 13 |
| A-042 | It's All Over—Marion Harris (9½ m.) | Dec. 20 |
| A-043 | In Again Out Again—Cook-Bond (9 min.) | Dec. 20 |
| Sc-08 | Row Row Row—Screen song | Dec. 20 |
| A-044 | Ol' King Cotton—G. D. Wash'ton (10½m.) | Dec. 27 |
| A-045 | Seven in One—Juliet | Dec. 27 |
| T-08 | Mysterious Mose—Talkartoon | Dec. 27 |
| P-04 | Paramount Pictorial No. 4 | Dec. 27 |

Paramount—Two Reels

| | | |
|--------|--------------------------------------|---------|
| AA-08 | La Schnaps Inc.—farce com. (16 min.) | Nov. 8 |
| AA-09 | The Twentieth Amendment—f'ce (21m.) | Nov. 22 |
| AA-010 | Sky Scrappers—Chester Conklin | Dec. 6 |
| AA-011 | Oh Teddy—Modeling com. (18½ min.) | Dec. 20 |

Pathe—One Reel

| | | |
|----|---|----------|
| 11 | The Ebony Shrine—Vagabond (10 min.) | Sept. 21 |
| 40 | Audio Review (about 10 min.) | Sept. 28 |
| 20 | Esop's Fables (sound & sil.) (about 7 m.) | Sept. 28 |
| 41 | Audio Review (about 10 min.) | Oct. 5 |
| 20 | Grantland Rice Sportlights (about 8 min.) | Oct. 5 |
| 12 | The Jungle Terror—Vagabond (10 min.) | Oct. 5 |
| 42 | Audio Review (about 10 min.) | Oct. 12 |
| 21 | Esop's Fables (sound & sil.) (about 7 m.) | Oct. 12 |
| 1 | The Last Yard—Knut Rockne series (11m.) | Oct. 12 |
| 2 | The Hidden Ball—Knut Rockne series (10m.) | Oct. 19 |
| 43 | Audio Review (about 10 min.) | Oct. 19 |
| 21 | Grantland Rice Sportlights (about 8 min.) | Oct. 19 |
| 13 | Gems of Agar—Vagabond (10 min.) | Oct. 19 |
| 44 | Audio Review (about 10 min.) | Oct. 26 |
| 22 | Esop's Fables (sound & sil.) (about 8 min.) | Oct. 26 |
| 3 | Flying Feet—Knut Rockne series (10 min.) | Oct. 26 |
| 14 | The Sands of Egypt—Vagabond | Nov. 2 |
| 45 | Audio Review (about 10 min.) | Nov. 2 |
| 22 | Grantland Rice Sportlights (about 8 min.) | Nov. 2 |
| 4 | The Touchdown—Knut Rockne series | Nov. 2 |
| 46 | Audio Review (about 10 min.) | Nov. 9 |
| 23 | Esop's Fables (sound & sil.) (about 8 min.) | Nov. 9 |
| 5 | Two Minutes to Go—Knut Rockne series | Nov. 9 |
| 15 | The Glory of Spain—Vagabond | Nov. 16 |
| 6 | Backfield Aces—Knut Rockne series | Nov. 16 |
| 47 | Audio Review (about 10 min.) | Nov. 16 |
| 23 | Grantland Rice Sportlights (about 8 min.) | Nov. 16 |
| 48 | Audio Review (about 10 min.) | Nov. 23 |
| 24 | Esop's Fables (sound & sil.) (about 8 min.) | Nov. 23 |
| 49 | Audio Review (about 10 min.) | Nov. 30 |
| 24 | Grantland Rice Sportlights (about 8 min.) | Nov. 30 |
| 50 | Audio Review (about 10 min.) | Dec. 7 |
| 25 | Esop's Fables (sound & sil.) (about 8 min.) | Dec. 7 |
| 51 | Audio Review (about 10 min.) | Dec. 14 |
| 25 | Grantland Rice Sportlights (about 8 min.) | Dec. 14 |
| 52 | Audio Review (about 10 min.) | Dec. 21 |
| 26 | Esop's Fables (sound & sil.) (about 8 min.) | Dec. 21 |
| 53 | Audio Review (about 10 min.) | Dec. 28 |
| 26 | Grantland Rice Sportlights (about 8 min.) | Dec. 28 |

Pathe—Two Reels

| | | |
|------|---|----------|
| 1572 | Dangerous Youth—Melody | Sept. 14 |
| 1553 | Some Babies—Whoopee (20 min.) | Sept. 21 |
| 1503 | Neat and Tidy—Rainbow (18 min.) | Sept. 28 |
| 1532 | I'll Take That One—Checker (20 min.) | Oct. 5 |
| 1522 | All for Mabel—Campus (20 min.) | Oct. 12 |
| 1513 | A Royal Flush—Manhattan (20 min.) | Oct. 19 |
| 1563 | Under the Cock-Eyed Moon (Half Pint Polly) Rodeo (21 min.) | Oct. 26 |
| 1543 | Traffic Tangle—Folly (20 min.) | Nov. 2 |
| 1554 | Hold the Baby—Whoopee (18 m.) | Nov. 9 |
| 1504 | Breakfast in Bed—Rainbow | Nov. 16 |
| 1573 | Dance With Me—Melody | Nov. 23 |
| 1533 | One Nutty Night—Checker (20 min.) | Nov. 30 |
| 1523 | Kid the Kidder—Campus (22 min.) | Dec. 7 |

United Artists—One Reel

(United Artists will make no more shorts)

Universal—One Reel

| | | |
|-------|---|----------|
| B3239 | Strange As It Seems No. 1—Novel. (10m.) | Sept. 1 |
| B3200 | Singing Saps—Oswald (6½ min.) | Sept. 15 |
| B3201 | The Detective—Oswald (7 min.) | Sept. 22 |
| B3240 | Strange As It Seems No. 2—Nov. (10m.) | Sept. 29 |
| B3202 | The Fowl Ball—Oswald (6½ min.) (reset) | Oct. 13 |
| B3241 | Strange As It Seems No. 3—Novelty | Nov. 3 |
| B3203 | The Navy—Oswald (7 min.) | Nov. 3 |
| B3204 | In Mexico—Oswald | Nov. 24 |
| B3242 | Strange As It Seems No. 4—Novelty | Nov. 24 |
| B3205 | In Africa—Oswald | Dec. 1 |
| B3206 | In Alaska—Oswald | Dec. 15 |
| B3243 | Strange As It Seems No. 5 | Dec. 22 |
| B3207 | In Mars—Oswald | Dec. 29 |

Universal—Two Reels

| | | |
|-------|---|----------|
| B3110 | Kid Roberts—Leatherpusher (21½ min.) | Sept. 3 |
| B3120 | Parlez-Vous—Summerville (21½ min.) | Sept. 10 |
| B3100 | Rolling Along—Sidney-Murray (20 m.) | Oct. 1 |
| B3111 | Hammer & Tongs—Leatherpusher (20½m.) | Oct. 8 |
| B3101 | Go to Blazes—Sidney-Murray (19 m.) | Oct. 15 |
| B3121 | We We Marie—Summerville (21m) (reset) | Oct. 29 |
| B3112 | The Knockout—Leatherpusher (20 min.) | Nov. 5 |
| B3102 | Discontented Cowboys—Sidney-Murray (19m.) | Nov. 12 |
| B3130 | You Said It Sailor—Red Star (18½ m.) | Nov. 19 |
| B3122 | Oo La La—Summerville | Nov. 26 |
| B3113 | The Come-back—Leatherpusher (21 m.) | Dec. 3 |
| B3103 | The Love Punch—Sidney-Murray (19 m.) | Dec. 10 |
| B3114 | Not Yet Titled—Leatherpusher | Dec. 17 |
| B3131 | It Happened in Hollywood—Red Star com. | Dec. 24 |

Vitaphone—One Reel

(Warner Bros. has no national release dates for its shorts. The release dates given in this schedule are dates on which they were shown at the Warner Theatres, in New York City, and may be fairly taken as national release dates, unless these shorts have been released in your territory earlier. In such an event, you should, in figuring out their age, take the earlier release dates.)

| | | |
|------|----------------------------------|----------|
| 4167 | Looney Tunes: No. 2 (6m.P.184) | Sept. 19 |
| 1043 | The Yacht Club Boys (9m.P.185) | Sept. 19 |
| 1047 | At the Round Table (7½m.P.186) | Sept. 26 |
| 1035 | The Lucky Break (9m.P.182) | Sept. 26 |
| 3989 | Shakespeare Was Right (9m.P.164) | Sept. 26 |
| 1053 | Ripley No. 3 (9m.P.204) | Oct. 3 |
| 1037 | Temple Belles (7m.P.185) | Oct. 3 |
| 1066 | Seeing-Off Service (9m.P.207) | Oct. 10 |
| 1045 | Fashion's Mirror (9½m.P.189) | Oct. 10 |
| 960 | Broadway's Like That (9½m.P.149) | Oct. 17 |
| 1064 | Lost and Found (9m.P.207) | Oct. 24 |

Vitaphone—Two Reels

| | | |
|---------|--|----------|
| 1081-82 | Seeing Things (12½m.P.209) | Sept. 12 |
| 1091-92 | The Bard of Broadway (12m.P.210) | Sept. 26 |
| 1051-52 | Five Minutes from the Station (13½m.P.190) | Oct. 17 |

Vitaphone Release Index

| Production | Page |
|---|------|
| 1091-92 The Bard of Broadway—W. Winchell | 210 |
| 1093 Believe It or Not: No. 5 (Ripley) 9½ min. | 210 |
| 1049 Nay, Nay, Nero—(Roman burlesque) 9 min. | 211 |
| 1069 Excuse the Pardon—(prison drama) 10 min. | 211 |
| 1078 For Two Cents—(DeWolf Hopper) 8½ min. | 211 |
| 1080 A Syncopated Sermon—(Negro Choir) 8 m. | 211 |
| 1085 For Art's Sake—(art comedy) 10½ min. | 212 |
| 1086 My Mistake—(burlesque on crime) 9 min. | 212 |
| 1094-95 Compliments of the Season (drama) 16 min. | 212 |
| 3864 Honolulu—(gigolo comedy) 10 min. | 212 |
| 4164 I'll Fix It—(building comedy) 9 min. | 212 |
| 4368 Box Car Blues—Looney Tunes No. 5—6½m. | 214 |
| 1104 The 13th Prisoner—(W. Howard com.) 7m. | 215 |
| 1114 The Headache Man—(dept. store com.) 9 min. | 215 |
| 4393 The Happy Hottentots—(Joe Frisco) 10½ min. | 215 |
| 4426-27 The Border Patrol—(song & dance) 13 min. | 217 |
| 1071 Modern Fairy Tales—(comedy) 6½ min. | 217 |
| 1090 A Tip to Paris—(tourist com.) 9½ min. | 217 |
| 1096-97 Curses—(burlesque melodrama) 14 min. | 217 |
| 1100-01 Politics—(George Jessel) 8½ min. | 218 |
| 1103 Knocking Them Cold—(actor comedy) 10 min. | 218 |
| 1111 The Unfair Sex—(tough comedy) 7 min. | 218 |
| 1115 Number Please (tel. operator com.) 9½ min. | 218 |
| 1116 My Hero—(Eddie Foy, Jr., comedy) 8 min. | 218 |
| 1067 Believe It or Not: No. 4—(Ripley) 8 min. | 219 |
| 1102 One on the Aisle—(theatre comedy) 7 min. | 220 |
| 1110 A Stuttering Romance—(stuttering com.) 8½m. | 220 |
| 1119 Straight and Narrow—(crime com.) 7½ min. | 220 |
| 1121 Madame of the Jury—(court drama) 10 min. | 220 |

CHART OF RELEASE DAYS FOR ALL NEWS WEEKLIES

| | Universal News | | Pathe News | | Fox News | | Kinograms | | Paramount News | | MGM-Int'l News | |
|---------------------|----------------|-----------|------------|-----------|-----------|-----------|-----------|-----------|----------------|-----------|----------------|-----------|
| | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. | Sat. Rel. | Wed. Rel. |
| Albany | Sun. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Atlanta | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Boston | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 |
| Buffalo | Sun. 1 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Butte | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | — | — | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Charleston | Mon. 2 | Thur. 1 | — | — | Sun. 1 | Thur. 1 | — | — | — | — | Mon. 2 | Thur. 1 |
| Charlotte | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Chicago | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Mon. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Cincinnati | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| Cleveland | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 |
| Columbus | — | — | — | — | — | — | — | — | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Dallas | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Denver | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Mon. 2 | Sat. 3 | Tues. 3 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Des Moines | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 |
| Detroit | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| El Paso | — | — | — | — | Wed. 4 | Sun. 4 | — | — | — | — | — | — |
| Indianapolis | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Jacksonville | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 |
| Kansas City | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Los Angeles | Tues. 3 | Sat. 3 | Sat. 7 | Sun. 4 | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| Memphis | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| Milwaukee | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Minneapolis | Sun. 1 | Wed. 0 | Sun. 1 | Sat. 3 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| New Haven | Sun. 1 | Wed. 0 | Mon. 2 | Thur. 1 | Sun. 1 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Thur. 1 | Sat. 0 | Wed. 0 |
| New Orleans | Mon. 2 | Thur. 1 | Thur. 5 | Fri. 2 | Mon. 2 | Thur. 1 | Mon. 2 | Fri. 2 | Mon. 2 | Thur. 1 | Sun. 1 | Thur. 1 |
| NEW YORK | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 |
| Oklahoma City | Sun. 1 | Thur. 1 | Wed. 4 | Sun. 4 | Wed. 4 | Sun. 4 | Sun. 1 | Thur. 1 | Wed. 4 | Sat. 3 | Sun. 1 | Thur. 1 |
| Omaha | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 |
| Peoria | — | — | — | — | — | — | — | — | — | — | — | — |
| Philadelphia | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 |
| Pittsburgh | Sun. 1 | Thur. 1 | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 | Mon. 2 | Thur. 1 | Sat. 0 | Wed. 0 |
| Portland, Ore. | Wed. 4 | Sat. 3 | Sat. 7 | Mon. 5 | Wed. 4 | Sat. 3 | — | — | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 |
| Portland, Me. | Sun. 1 | Thur. 1 | — | — | — | — | — | — | Mon. 2 | Thur. 1 | Mon. 2 | Thur. 1 |
| St. Louis | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Salt Lake City | Wed. 4 | Sat. 3 | Wed. 4 | Sun. 4 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 |
| San Antonio | — | — | — | — | — | — | — | — | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| San Francisco | Wed. 4 | Sat. 3 | Sat. 7 | Sun. 4 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Seattle | Wed. 4 | Sat. 3 | Mon. 2 | Sat. 3 | Tues. 3 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 | Wed. 4 | Sat. 3 |
| Sioux Falls | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — | Mon. 2 | Thur. 1 | — | — |
| Vancouver | Mon. 2 | — | — | — | — | Wed. 0 | — | — | — | — | — | — |
| Washington | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 | Sun. 1 | Thur. 1 | Sat. 0 | Wed. 0 |
| Wichita, Kans. | Mon. 2 | Thur. 1 | — | — | — | — | — | — | — | — | Mon. 2 | Thur. 1 |
| Wilkes Barre | — | — | — | — | — | — | — | — | — | — | Mon. 2 | Thur. 1 |
| Winnipeg | Mon. 2 | — | — | — | — | Mon. 5 | — | — | — | — | — | — |

NEW YORK RELEASE DATES OF ALL THE NEWSWEEKLIES

Universal News (Sound and Silent)

| |
|--------------------------|
| 89 Wednesday ..Nov. 5 |
| 90 SaturdayNov. 8 |
| 91 Wednesday ..Nov. 12 |
| 92 SaturdayNov. 15 |
| 93 Wednesday ..Nov. 19 |
| 94 SaturdayNov. 22 |
| 95 Wednesday ..Nov. 26 |
| 96 SaturdayNov. 29 |
| 97 Wednesday ..Dec. 3 |
| 98 SaturdayDec. 6 |
| 99 Wednesday ..Dec. 10 |
| 100 SaturdayDec. 13 |
| 101 Wednesday ..Dec. 17 |
| 102 SaturdayDec. 20 |
| 103 Wednesday ..Dec. 24 |
| 104 SaturdayDec. 27 |
| 105 Wednesday ..Dec. 31 |

Paramount News (Sound)

| |
|-------------------------|
| 29 SaturdayNov. 8 |
| 30 Wednesday ..Nov. 12 |
| 31 SaturdayNov. 15 |
| 32 Wednesday ..Nov. 19 |
| 33 SaturdayNov. 22 |
| 34 Wednesday ..Nov. 26 |

Metrotone News (Sound)

| |
|--------------------------|
| 212 SaturdayNov. 8 |
| 213 Wednesday ..Nov. 12 |
| 214 SaturdayNov. 15 |
| 215 Wednesday ..Nov. 19 |
| 216 SaturdayNov. 22 |
| 217 Wednesday ..Nov. 26 |
| 218 SaturdayNov. 29 |
| 219 Wednesday ..Dec. 3 |
| 220 SaturdayDec. 6 |
| 221 Wednesday ..Dec. 10 |
| 222 SaturdayDec. 13 |
| 223 Wednesday ..Dec. 17 |
| 224 SaturdayDec. 20 |
| 225 Wednesday ..Dec. 24 |
| 226 SaturdayDec. 27 |
| 227 Wednesday ..Dec. 31 |

Kinograms (Silent)

| |
|--------------------------|
| 5653 Saturday ...Nov. 1 |
| 5654 Wednesday ..Nov. 5 |
| 5655 Saturday ...Nov. 8 |
| 5656 Wednesday ..Nov. 12 |
| 5657 Saturday ...Nov. 15 |
| 5658 Wednesday ..Nov. 19 |
| 5659 Saturday ...Nov. 22 |
| 5660 Wednesday ..Nov. 26 |
| 5661 Saturday ...Nov. 29 |
| 5662 Wednesday ..Dec. 3 |
| 5663 Saturday ...Dec. 6 |
| 5664 Wednesday ..Dec. 10 |
| 5665 Saturday ...Dec. 13 |
| 5666 Wednesday ..Dec. 17 |
| 5667 Saturday ...Dec. 20 |
| 5668 Wednesday ..Dec. 24 |
| 5669 Saturday ...Dec. 27 |
| 5670 Wednesday ..Dec. 31 |

Fox Movietone (Sound)

| |
|-------------------------|
| 12 SaturdayNov. 1 |
| 13 Wednesday ..Nov. 5 |
| 14 SaturdayNov. 8 |
| 15 Wednesday ..Nov. 12 |
| 16 SaturdayNov. 15 |
| 17 Wednesday ..Nov. 19 |
| 18 SaturdayNov. 22 |

| |
|-------------------------|
| 19 Wednesday ..Nov. 26 |
| 20 SaturdayNov. 29 |
| 21 Wednesday ..Dec. 3 |
| 22 SaturdayDec. 6 |
| 23 Wednesday ..Dec. 10 |
| 24 SaturdayDec. 13 |
| 25 Wednesday ..Dec. 17 |
| 26 SaturdayDec. 20 |
| 27 Wednesday ..Dec. 24 |
| 28 SaturdayDec. 27 |
| 29 Wednesday ..Dec. 31 |

Pathe News (Sound)

| |
|--------------------------|
| 91 SaturdayNov. 1 |
| 92 Wednesday ..Nov. 5 |
| 93 SaturdayNov. 8 |
| 94 Wednesday ..Nov. 12 |
| 95 SaturdayNov. 15 |
| 96 Wednesday ..Nov. 19 |
| 97 SaturdayNov. 22 |
| 98 Wednesday ..Nov. 26 |
| 99 SaturdayNov. 29 |
| 100 Wednesday ..Dec. 3 |
| 101 SaturdayDec. 6 |
| 102 Wednesday ..Dec. 10 |
| 103 SaturdayDec. 13 |
| 104 Wednesday ..Dec. 17 |
| 105 SaturdayDec. 20 |

THE AGE OF A NEWSWEEKLY

First look into the release schedule for the release date and for the day of release. If a Saturday release, look into the Release Day Chart, the Saturday column, until you come to the line giving the city of your zone. The day given is the day on which it is released in your zone, and the little number, the number of days it is released after New York. If a Wednesday release, look into the Wednesday column. Each company releases two news, one on Wednesday and one on Saturday. If the explanation is not clear, write to this office.

HARRISON'S REPORTS

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Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XII

SATURDAY, NOVEMBER 15, 1930

No. 46

AGAIN ABOUT THE HARTFORD CASE

Judge Burrows, in handing down a decision in the case of Majestic Theatre Company, of Hartford, Connecticut, against United Artists, Fox, Vitagraph, and the New Haven Film Board of Trade, as you were informed by this paper, said the following in regard to the unlawfulness of the acts of the producers in setting up the boards of arbitration and in forcing the contract upon the exhibitors:

"The existence of a combination, its object, and the means selected to achieve that object being clearly set forth, the essential question as to the complaint is whether the combination is in violation of the Sherman Law. The object of the combination, so far as Connecticut is concerned, is to compel all exhibitors to submit to arbitration, and obey awards. The agreement to submit is effected through an unwillingness to contract on any other basis, and as an exhibitor must accept this contract or secure no films, it is in reality a condition imposed upon his access to the market. It is a substantial impairment of his rights to freely engage in interstate commerce and is unreasonable. The object of the combination is therefore unlawful. . . .

"I am further of the opinion that the means selected to accomplish this object are unlawful. If there had been a concerted refusal to deal altogether for the purpose of forcing plaintiff or said Morrison to settle his dispute with Tiffany Company, the answer would be certain. . . . It appears that this did happen in the summer of 1927. Does the requirement of a deposit as a condition of doing business, instead of complete refusal, where the plaintiff's credit is not in doubt, produce a different legal result? Clearly the question is one of degree. But I think the exacting of an extra payment of this size as a condition of doing interstate business for the purpose of imposing the will of a combination on a citizen is prohibited by law. . . ."

Thus a judge of the United States brands unlawful the producer combination, in existence before Judge Thatcher handed down his famous decree, to force the exhibitors to live up to the terms of the contract by forced arbitration and by deposits.

There seems to be a doubt in the minds of some exhibitors, who have read the entire decision, whether Judge Burrows declared the contract illegal or not. Judge Burrows did not declare the contract itself illegal, that is, the language of the contract, but he did declare illegal the methods by which the producer-distributors obtained it and by which they attempted to enforce it. And as every contract was obtained by unlawful means, it follows that every contract obtained by the distributors up to the time Judge Thatcher forced the producers to

change it is illegal. This interpretation is supported by a first class lawyer, whom I have consulted.

If you are sued by a producer-distributor for films you have refused to accept, have your lawyer communicate with this office, so that I may make some suggestions to him for a line of defense that should prove most effective.

BE CAUTIOUS AS TO THE PRICES YOU PAY FOR FILM

Love B. Harrell, Secretary of The Southeastern Theatre Owners Association, at Atlanta, Georgia, in his "Fall" issue of "The Southeastern," warns the members of his organization against paying big prices for this year's product by pointing out to them that business conditions have not improved and a decided improvement is not looked for at least for some time.

"The last people in the world to spread pessimism," he says, "should be those who comprise this industry, for this is America's world of fun and entertainment. . . . But . . .

"1. . . September has shown no upward trend in the show business. . . .

"2. . . The United States Government does not think that conditions are better. . . . Washington is busy trying to provide means of employment for the millions who face a winter starvation.

"3. . . There can be no hope of betterment in the agricultural sections now until a crop can be marketed that will bring the farmer enough money to pay his fertilizer bills. . . .

"4. . . Theatre stocks are dropping. . . This can result in orders from bankers to the producers to cut production budgets, and consequently in poorer product. . . .

"There is nothing in the business conditions that warrants you paying the prices you paid last year. . . . You had better close your theatre for a few weeks, or months, or close down one or two dull nights a week, than find yourself with high rentals and undated product. . . .

"Don't buy until you have to have product. . . . You can always buy more, but you can't always shake off old and impossible product. Be safe!"

In another part of the paper, Mr. Harrell advises the exhibitors, in agreeing on percentage terms, to demand that the distributors agree to accept a checker appointed by his bank. The motive that prompts him to make such a suggestion is the possibility that a checker from the opposition bank may be so impressed by the receipts taken in while a big subject is shown that he may promote a theatre in his town.

A sensible suggestion!

"The Cat Creeps"*(Universal, Nov. 10; running time, 71 min.)*

A weird mystery drama, filled with thrills and with considerable comedy. It is well acted and well presented and it keeps one in suspense to the very end, where the identity of the mysterious person is disclosed. There are some particularly gruesome scenes and one scene in particular, sends shivers through one. It is where a secret panel slides open and a dead body falls forward:—

The family of an eccentric man, who had been dead for twenty years, meet in the home in which he had lived, at midnight, to hear his will read, which is done according to the will's provisions. The heroine is sole heiress to the estate and fortune. There is a provision that if anything happen to the heiress or if she become insane the estate was to pass to a person whose name was mentioned in a sealed envelope, to be opened only under such circumstances. All the relatives decide to spend the night at the home because of a terrific storm which makes it impossible for them to leave. The heroine is horrified when she is awakened during the night and sees horrible hands before her. She screams for help and all the relatives do not believe her, thinking that she was losing her mind. The hero is the only one who has faith in her. He determines to solve the mystery. He does and it is discovered that the man who had been making the weird noises and frightening the heroine was her cousin, who was the other person named in the will, which fact he knew. It was his intention to frighten the heroine into insanity, so that the fortune might revert to him. He is captured and the hero and the heroine are united.

The plot was adapted from the stage play, "The Cat and the Canary," by John Willard. It was directed by Rupert Julian with great skill. In the cast are Helen Twelvetrees, Raymond Hackett, Neil Hamilton, Lilyan Tashman, Jean Hersholt, Montague Love, Elizabeth Patterson and Blanche Frederici. The talk is clear.

"Way for a Sailor" with John Gilbert*(MGM, Released November 1; running time, 84 minutes)*

Although the voice of Mr. Gilbert shows a great improvement in the recording, "Way For a Sailor" is nothing more than average program fare. Though its rough, ribald, risque type of humor and of situations may appeal to some people, it will be resented by the family custom. The character drawn for John Gilbert is not sympathetic; he is shown as a common seaman, rough and unkempt, and in most of the picture in dirty attire. There is a situation near the beginning where John Gilbert, Wallace Beery, and Tully Marshall are carousing with native women. There are other situations that are offensive to better audiences. The picture is unsuitable for children:—

The hero, a common seaman, tries to win the favor of the heroine, but even though he brings her gifts after each trip he is unsuccessful. After many years she condescends to have tea with him in her room. He becomes forward and kisses her. For this she sends him away. On his return from his voyage, he finds her ready to leave the country. She relents, however, and since he had promised to give up the sea she marries him. But after their marriage she finds out that he had lied to her, for he made ready to sail the same day. During a momentary absence from the house she leaves him. Later they meet on the boat she was travelling, where he was a seaman; but she still spurns him, refusing to accept his apologies. A storm arises and the liner receives an S. O. S. from a freighter, on which two of his pals (Beery and Marshall) were seamen. The hero goes with the rescue party and when he fails to return she realizes how much she loved him. The trio are picked up by a whaler and cruise for six months. Before the whaler returns to port, the hero wires the heroine and she waits for him at the dock. Reconciliation takes place.

The story is by Albert Richard Wetjen; it was directed by Sam Wood. Leila Hyams plays opposite Mr. Gilbert. Polly Moran is in the cast, but she contributes very little. The sound is not so good. (Out-of-town review.)

"College Lovers" with Marion Nixon*(First National, Oct. 5; running time, 62 min.)*

This picture deals with young people at college—with their love affairs and with a football game, but even though its comedy is clean it cannot be classed as more than a fair program picture, because the action is not any different from the action of the average picture of this kind:—

The heroine, at the suggestion of the hero, stages a fake suicide with the object of inducing a football star not to quit college because of an unfortunate love affair. The plan succeeds, but both the football star and his pal fall in love

with her. Their rivalry creates animosity between them, which results to frequent quarrels and often to fights. During an important game the hero suggests to the heroine to write each a note so that each might think that he is the fortunate man. But one of them drops the note and the other, thinking that it was his note, stolen from him, creates a scene. To stop their quarrels the hero suggests to the heroine that they both go to the bench and tell them that they are going to marry. This sobers up the rivals, who make up. The hero expresses his joy to the heroine that the "gag" worked, but the heroine is heartbroken, because she loved the hero. The hero, soon realizes that he loved the heroine and offers marriage.

The story was written by Earl Baldwin; it was directed by John G. Adolfi. Marion Nixon does good work as the heroine. Jack Whiting is the hero, and Guinn Williams the star player. The talk is clear. (Out-of-town review. Not a road show.)

"Headin' North" with Bob Steele*(Tiffany, November 15; running time, 57 min.)*

Far better than the average Western melodrama, by reason of the fact that there is more substance to the story than there is to the story of nine out of ten western melodramas. There are intelligent complications, which keep the spectator interested in the fate of the principal characters. And the action is of the pleasurable sort. There is some fine singing and some amusing stage acting, done by the hero and his pal:—

The hero, an escaped convict, obtains a job at a ranch, where no questions were asked as to who he was. The sheriff soon appears and, presenting a photograph of him, asks the ranch owner and the cowboys if they had seen him. They all denied having seen him. After the sheriff is gone, the hero explains that the reason why he had been sent to prison was because he had aided his father to escape to Mexico; he had been induced by a gambler to lend him five thousand dollars of the money belonging to the express company he worked for, and when the gambler and the money were gone the father was arrested on a charge of embezzlement. The ranch owner is so moved by the hero's story that he resolves to join him to hunt down the villain. They eventually succeed in finding him. The villain having confessed, the hero and his father are vindicated.

The story is by the director himself, J. P. McCarthy. Barbara Luddy supports ably Mr. Steele, who does very good work. Perry Murdock, Walter Shummway, and others are in the cast. The talk is extremely clear.

"East is West"*(Universal, Oct. 23; running time, 72 min.)*

Fair! The story is inane; it deals with an American boy, scion of a fine family, who falls in love with a Chinese girl, whose only virtue is sweetness. She certainly does not display any intelligence, and one grows tired of seeing her do silly things. The only redeeming feature of the picture is the performance given by Edward G. Robinson, the owner of a chop suey restaurant; he manages to be entertaining:—

The hero, while travelling in China, sees the heroine being auctioned off on a love boat. His companion, a Chinaman, whom he knew from the United States, and who was in China also on a visit, is persuaded by the hero to "buy" the heroine and take her back to the United States with him. Once in the United States the heroine tries to adapt American mannerisms. She attracts a wealthy Chinaman. Her guardian is forced to consent to a marriage between them because otherwise the heroine would have been deported. Just as he is coming to terms, the hero, back from his trip, arrives and when he hears of the plans steals away with the heroine and takes her to his home. He falls in love with her and when the Chinaman demands her return he orders him from his home. The Chinaman, infuriated, decides to kidnap the heroine at night. One of his henchmen is the "father" of the heroine, whom he had smuggled into America. When they arrive at the hero's home, they are spied and the hero dashes away with the heroine. He is followed by her "father." When he sees that the girl is the heroine, he discloses the fact that she is a white girl, whom he had kidnapped when she was a baby. Everyone is happy and the Chinamen leave. The hero and the heroine are united.

The plot was adapted from the stage play by Samuel Shipman and John B. Hymer. It was directed by Monta Bell. In the cast are Lupe Velez, Lewis Ayres, Edward G. Robinson, Tetsu Komai, Henry Kolker, Mary Forbes and Edgar Norton. The talk is clear.

"The Life of the Party"*(Warner Bros., Oct. 25; running time, 77 min.)*

An entertaining comedy, in color. It would, however, have proved more effective in black and white. Even though there is nothing particularly novel in the story, which concerns itself with two gold-diggers, there is so much humor supplied by Winnie Lightner, Charles Butterworth and Charles Judels, that one is kept constantly amused. There is one particularly comical scene in which Winnie Lightner, who had bet all her money on a certain horse, decides to ride the horse herself in the race because the jockey had become intoxicated:—

The heroine and her girl friend, tired of their poor existence, decide to become gold-diggers. They are employed in a fashionable dress establishment and by promising to go to a party with their employer they are permitted to borrow clothes for the occasion. They take all they can possibly carry, but instead of going to the party they go to Havana. The heroine's friend poses as a wealthy widow. They find out that there is a young millionaire, named Smith, stopping at the same hotel. However, there happen to be two Smiths, and they pick the wrong Smith, himself a fortune hunter. The heroine's friend had met the right Mr. Smith (hero) without knowing his identity and they had fallen in love with each other. The girl's former employer follows them to Havana and demands the money for the clothes they took. This is done in the presence of the hero, who becomes disillusioned when he learns the truth about the girls. He pays for their dress bill in order to save them from embarrassment. The girls are about to leave the hotel when the heroine's friend meets the hero. They become reconciled. To their joy, a wealthy Colonel proposes to the heroine, and she gladly accepts him.

The plot was adapted from the story by Melville Crossman. It was directed by Roy Del Ruth. Others in the cast are Irene Delroy, Jack Whiting, John Davidson and Arthur Hoyt. The talk is clear.

"The Widow From Chicago"*(First National, November 9; running time, 65 min.)*

Just another unpleasant gangster picture. There are some brief bits of humor, but this does not succeed in raising it to a higher level than that of mediocrity. Several killings occur. Because its tone is demoralizing, it is unsuitable for children, or for the family circles in general:—

The heroine poses as the widow of a gangster (hero) thought to have been killed when he jumped from a train to escape the police, who were trailing him, her object being to learn the identity of the gangster that had killed her brother, a policeman, when he posed as the dead gangster with the hope of being admitted into their councils and of learning all about their operations. She becomes a dancer in a dance hall, operated by a leader gangster, the very man who had hired the hero, now thought dead, to do a job for him. The "dead" hero returns and the heroine, horrified by her fear lest she be detected falls on his neck and whispers to his ear to play up to her. He does so. When they are alone in her apartment she explains her motive of posing as his wife. The hero decides to work together with her. In time he falls in love with her and talks about giving up the racket. By working together with the police, the heroine and the hero succeed in making the dance hall owner admit that he had killed her brother, as he had many other people. This brings about his arrest. Hero and heroine marry, the hero giving up the racket.

Edward Cline has directed it from a story by Earl Baldwin. Alice White is the heroine, Harold Goodwin her brother, Neil Hamilton the hero, and Edward G. Robinson the murderer. The talk is clear. (Out-of-Town review. Not a road show.)

"The Third Alarm"*(Tiffany, released October 20; running time, 61 min.)*

Excellent! There is deep human appeal almost in every one of the situations, and the melodramatic scenes of the fire offer thrills. Emory Johnson produced this picture as a silent several years ago, but the present version, which has been produced also by him, is a far more finished production from every point of view—direction, acting, continuity, logic, settings and photography. The story is substantial and holds the interest undiminished up to the closing scenes. There is comedy, too:—

The father of the heroine, a fireman, is killed during a fire, and the hero and his pal decide to take care of his two

children, the heroine, about sixteen, and her brother, about four. But the Pension Board informs them that the law will not permit them, unmarried persons, to care for the youngsters. The two friends reluctantly give up the children, which are sent to an institution. The boy overhears the matron say that he was to be adopted by a family and, unwilling to be parted from his sister, rises from his bed at midnight, sneaks into the room where his sister slept and informs her of it. The two run away and go to the hero. The hero is surprised to find them and he and his friend determine to care for them. But the authorities again take the children away from them and send them back to the home. A fire breaks out at the orphanage and endangers the lives of the orphans. The heroine, her brother and some other children are put into the elevator cage and are sent down. Before reaching the lower floor, the fire melts the cable and the cage drops to the basement. The firemen make frantic efforts to hoist the cage to the first floor but they do not succeed until the hero, who had heard and had responded to the third alarm, reached the scene and aided in the rescue. The hero marries the heroine so as to keep her and her brother.

The story is by Emil Johnson. Anita Louise is the heroine, James Hall the hero, and Paul Hurst the hero's pal. Jean Hersholt, Hobart Bosworth and others are in the cast. The talk is clear.

"A Lady's Morals" with Grace Moore and Reginald Denny*(MGM, Nov. 8; running time, 86 minutes)*

It is manifest that MGM tried to duplicate "Rogue Song," by using a Metropolitan star, a woman this time. It is doubtful if the picture will appeal to picture-goers of rank and file. But it has been produced on a grand scale, the settings being most expensive. The theatre scenes, where Grace Moore is shown singing Norma, are not only beautiful but also inspiring. There is much pathos in the picture, particularly in the closing scenes, where the heroine comes upon the hero, who had gone out of her life without a word of explanation, and learns for the first time that he had gone blind. One is overcome with emotion in those scenes. There is a sex angle in the story; it is shown delicately that the hero asks the heroine to become his mistress, refusing to marry her and be known as the husband of a famous prima donna. Cultured picture-goers should enjoy Miss Moore's singing; she has an enchanting voice. There is also comedy relief here and there:—

The heroine, a famous singer, meets the hero, a young composer, in an inn one night and they become attracted to each other. He follows her all over the country in an endeavor to tell her how much he loves her. She, however, thinks only of her career. One night, at an operatic performance, she loses her voice from over-strain. The hero, one of the audience in the gallery, objecting to some of the things said about her, is struck over the head and is stunned. The hero's uncle, a famous voice teacher, visits the heroine in order to help her regain her voice. He then tells her of the accident the hero had met with, as a result of which he would probably lose his sight. She is stricken with remorse and decides to do all she can for him. They go to Sweden together where the hero is operated on. The day on which the bandages are removed he makes her believe that he can see perfectly well, whereas he hardly can see, in order not to frighten the heroine. She is overjoyed and tells him that now she has consented to live with him as his mistress. While she is out of the room he leaves because he does not want her to know the truth about his blindness. The heroine regains her voice. During a tour in America, she finds the hero and when she learns he is blind she understands why he had left her. They are united.

The story was written by Dorothy Farnum. It was directed by Sidney Franklin. Others in the cast are Reginald Denny, Wallace Beery, Gus Shy, Jobyna Howland, Gilbert Emery, George F. Marion and others. The sound was occasionally blurred which spoiled some of the songs rendered by the heroine.

An excellent picture for educated picture-goers.

"The Dancers," Fox: A good drama, a bit "racy." "Fast and Loose," Paramount: very good. "Suspense," British International: a powerfully acted psychological war play, something on the order of "Journey's End." "Sea Legs," with Jack Oakie; Paramount: an amusing comedy. "The Flame of Love," British International: Well acted, but the story is unpleasant, for it deals with a love affair between a white man and an oriental woman. "The Utah Kid," Tiffany, a good western. Reviews next week.

FIRST NATIONAL ROAD SHOW PICTURES

Like that of Warner Bros., the First National Franchise contains a Road Show clause that obligates the company to show big pictures in New York City, in Chicago, and in one other key city at advanced admission prices, on a basis of two shows a day, before it can classify them as road shows.

"Sally," "Paris," "Son of the Gods," "Song of the Flame," "No, No Nanette," and "Bride of the Regiment," were shown as road shows in New York City, but not in Chicago; therefore are not "Road Shows," in accordance with the franchise's provisions. I don't know whether "Dawn Patrol" was roadshown in Chicago; it was in this city. But whether it was or it was not, the picture is a road show by its own rights; it is too good to be shown on any other basis.

Of this year's product, none has yet been shown in this city as a road show. "Road to Paradise," "Numbered Men," "Top Speed," "The Way of all Men," "The Bad Man," and "Girl of the Golden West," have been shown in this city as "grind" pictures. "Bright Lights," "Scarlet Pages," "College Lovers" and "One Night at Susie's" have not yet been shown in this city; but they have been shown in other cities, as "grind" pictures.

As in the case of Warner Bros., so with First National pictures; their classifications will be noted in the reviews.

WARNER BROS. ROAD SHOW PICTURES

It was explained repeatedly in these columns that the later Warner Bros. franchise contains the Road Show clause modified; it provides that a picture that is shown either in New York City or in any other city or town in the United States is a road show picture, so long as it is shown at advanced prices, on a basis of two shows a day. Exhibitors holding a franchise with the modified clause must accept as road shows any pictures so handled. But those who hold a franchise with the original clause are not obligated to accept as a road show any picture, unless it has been shown in the main theatrical district of New York City, in Chicago, and in one other key city, as a road show; that is, on a basis of two shows a day, at advanced admission prices. (Old subscribers may read the article, "LOOK OUT FOR THE REFORMED ROAD SHOW CLAUSE IN THE WARNER BROS. FRANCHISE," which appeared in the issue of September 28, 1929.)

In the article, "AGAIN ABOUT THE WARNER BROS. ROAD SHOW PICTURES," which was printed in the issue of August 16, this year, it was stated that "Honky Tonk," "Say it With Songs," "Disraeli," "Show of Shows," "General Crack," "The Green Goddess," "Hold Everything," "Song of the West," "The Man From Blankley's," and "Mammy," were shown in New York City as road shows, in accordance with the provisions of the original Road Show clause; but because they were not so shown in Chicago, they are not road shows, and no exhibitor holder of a franchise with the original clause was obligated to accept them as road shows. In fact, Warner

Bros. did not show even a single picture of the 1929-30 group as a road show picture in accordance with the Road Show provision. ("Rough Waters," "Courage," "The Golden Dawn," "Recaptured Love," and "Sweet Kitty Bellairs," were shown in New York City as regular pictures, on an all-day-long grind basis.)

Of this year's product, only "Moby Dick," "Old English" and "Outward Bound" were shown in New York City as road shows; but as they were not so shown in Chicago, they are not road shows in accordance with the Road Show provision in the franchise; therefore, no exhibitor that holds a franchise with the unmodified clause need accept them as such. "May Be It's Love," "Sinner's Holiday," "Doorway to Hell," have been shown at the Strand Theatre, this city, as regular attractions. Warner Bros. cannot, therefore, foist them on you as road show pictures.

"Big Boy" has been shown in this city as a road show picture for only one week. This is contrary to the Road Show provision, which requires roadshowing for at least four weeks. Warner Bros. cannot, therefore, assert that it is a road show picture. In addition, it has not been shown in Chicago as a road show.

In the future, the classification of each Warner Bros. picture will be noted in the review.

THE PHILADELPHIA FARCE

MOTION PICTURE THEATRE OWNERS OF AMERICA, once the pride of the Independent exhibitors, now the shame, is holding its convention in Philadelphia this week.

Great efforts are exerted to ballyhoo it so as to impress the independent exhibitors and even dazzle them. The backers of it have invited prominent persons in social as well as political life to address the convention, so that they may have stories with big headlines in the trade papers, extolling its virtues and pointing out to the good it has accomplished.

The officers of M. P. T. O. A. are bent upon preventing a repetition of last year's farce, when at the convention only about one hundred exhibitors presented themselves.

For the information of those exhibitors that are new in the business, HARRISON'S REPORTS desires to say that Motion Picture Theatre Owners of America does not represent independent exhibitor sentiment; it is an organization that has in its membership producers and distributors. And such an organization cannot work for the interest of the independent exhibitors, for in any question that affects the welfare of the producers you will find M. P. T. O. A. lined up with the producer side.

There is no question in my mind that there are some independent exhibitors who are members of M. P. T. O. A. out of a belief that much good can result to the independent exhibitors from a cooperation with the producer-distributors. HARRISON'S REPORTS, however, does not accept such a theory, because it knows that M. P. T. O. A. has been taken by the Hays organization under its wing. And nothing that is sponsored by the Hays organization can be of any benefit to the independent exhibitors. Experience has so proved.

HARRISON'S REPORTS

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AWAY WITH FILTH!

In painting, sculpture, writing, and in fact in any undertaking where a measure of artistry is required, the artist stamps his own personality upon his work. That is what makes the product of one artist different from the product of any other artist. His likes and dislikes, his temper, his inclinations are indelibly engraved on it.

An organization is, in a degree, a piece of art; the character of him at the head of it is imprinted on its composition.

For several weeks this paper and other agencies have been condemning the policy of Warner Bros. of inserting in newspapers advertising that lead the public to believe that there is sex in pictures shown at their theatres, when there are no sex situations in them, or accentuate the sex element, when it appears in a harmless form. But the Warner Bros. executives have not paid any attention to these protests, for they continue inserting such advertising.

In an advertisement inserted in the November 14 Philadelphia papers for the Boyd Theatre, which played "War Nurse," the following lines are contained: "They gave their lives! They gave their love! What woman could say NO to heroes on the brink of hell?"

The advertisement for the Stanton reads as follows:

"Hey! Lay Off! That's My Woman!

Two Rough and Ready Romeos—

JOHN GILBERT and WALLACE BEERY

Chasing the Dames in Every Port in

"Way For A Sailor!"

Do these advertisements represent the characters of the men at the head of Warner Bros. Pictures, Inc., or are they the acts of men who, when they find their house burning, attempt to save it even if, in so doing, they have to wreck every other house in the neighborhood?

Mr. Will H. Hays, in speaking before the Los Angeles Chamber of Commerce recently, made the following statement:

"I do not have to say that this Industry must have toward that sacred thing, the mind of a child,—toward that clean, virgin thing, that unmarked slate,—the same responsibility, the same care about the impressions made upon it, that the best clergyman or the most inspired teacher of youth would have!"

Is the Warner Bros. newspaper advertisements an example of how he and the members of his organization are guarding the mind of the child, for which he seems to be so solicitous?

The other producers may say: "We don't resort to the tactics of Warner Bros. now; therefore, we should not be held responsible for their acts!" But the preamble of their organization, which has been subscribed to by every member, states that their object is to maintain high standards, to uplift the moral caliber of the screen, and other worthy thoughts. Is that the way they are going about it?

Wink your eyes, Mr. Hays! Even shut them to the conduct of a member of your organization. Try to avoid the issue as much as you can. You will not be able to escape responsibility. There is a pay day for all these disreputable, discreditable acts of one of your members. The only pitiful part about it is that, when the wrath of the nation visits you, there will be also innocent people that will suffer—the independent exhibitors. They have nothing to do with the filth, the dirt, the members of your organization are presenting to the American people, filth that perverts the mind of the youth. They are the innocent victims, because of the system which you have furthered, and for which you have fought even after judges of the United States have

tried to put an end to it—the block-booking and blind booking system, a system that compels the exhibitor to buy every thing your men produce instead of what an exhibitor's public want to see.

Pay day is coming! It is inevitable!

PRODUCERS LOOK OUT!

Those who are sincerely interested in the moral betterment of motion pictures are watching closely the kind of advertising put in the newspapers. The Reverend Clifford Gray Twombly, D.D., Rector of the Church of St. James, at Lancaster, Pennsylvania, recently put out a pamphlet entitled, "And Still It Grows," by which he calls the attention of the churches to advertising inserted in newspapers and to the sex themes of several pictures. The following are some excerpts:

THE LADY LIES, Paramount: Advertisement: "Get the low-down on Love-Nests in the most daring talkie ever produced. Risque? Yes! Daring? Yes! An ultramodern sex story of a dashing brunette who laughs at conventions to live her life as she chooses. . . ."

THE SACRED FLAME, First National: Advertisement: "A picture so delicate in theme that we do not recommend it for children." (Editor's Note: The publicity agent of the theatre, in framing the ad, had in mind, not to protect the morals of the children, but to draw dollars to his box office.

HOT FOR PARIS, Fox: Advertisement: "A picture of one sailor helping another to climb up into the bedroom of a girl who stands on the balcony in her underclothes ready to receive him." The comment of the Reverend Twombly is as follows: "A play as dirty as the advertisement, full of bawdysms and of nasty talk and scenes, unfit for any decent American audience. . . ."

THE DIVORCEE, M-G-M: Comment: "Let us allow the moving picture theatre itself to describe this film: 'The star, who has a poise and beauty of her own, . . . gives herself up to promiscuous living. Ted, her husband, also has a liaison with another woman, but when his wife gives herself up to his best friend, Ted looks at things in an entirely different light and deserts her, and she abandons herself to a period of free living. . . .'"

THE BAD ONE, United Artists: Advertisement: "Dames were his weakness, and how weak he was! But when this deep sea Romeo loved 'em they stayed loved! He was true to one girl—in every town! A saltry Don Juan who took to the sea, not for money and adventure, but women! He didn't have a girl in every port—he hadn't been in every port!"

Comment by The Reverend Twombly: "The very devil is in this picture, and it seems incredible that the Christian Church in America can sit idly by, and allow such sensuality to go on unchanged and unfought! Over and over again in the sensual scenes between the man and the woman of this film, the man says to the woman, 'Calm down, everything is under control.' The heroine's dresses and dancing and actions are all sensual enticements and intended so to be—and the way in which the man handles her over when she finds him in her bed in her room, No. 7, is disgusting beyond description. There were also drinking scenes galore in the picture. . . ."

The Reverend Twombly discusses other pictures. But the extracts given are sufficient to convince you that the advertising done for pictures is watched very closely just as are watched pictures themselves.

The producers may have Mr. Hays make the finest speeches his mind can conceive, and use the finest language

(Continued on last page)

"The Derelict" with George Bancroft*(Paramount, Nov. 22; running time, 73 minutes)*

Very good! And it is refreshingly different from any other story given Mr. Bancroft in the past, or even seen on the screen for years. Mr. Bancroft is presented as a mate on board a freighter plying between the United States and Latin American countries, and the picture has been photographed chiefly aboard the ships, either at ports or in the offing. The scenes are extremely impressive. And the pleasant part about it is the fact that Mr. Bancroft not only looks like a real mate but also acts like one. The collision of the ship, commanded by George Bancroft, who had just been promoted to Captain, with another ship during a fog is realistic. The scenes of the storm at sea later on, in which Mr. Bancroft, who had lost his job because he had been accused of transporting a woman (heroine), contrary to the company's policy, is shown rescuing the crew of the ship he had been once commanding, are thrilling. There are other interesting events. The closing scenes are somewhat touching; they show the reconciliation of hero and heroine and the reinstatement of the hero, brought about by a manly act of his enemy, who had been promoted to his job:—

The hero, mate on board a freighter, meets the heroine at a Latin-American port, where she worked at a cabaret, and, having been struck by her beauty and character, offers to transport her secretly to the port of another Latin-American country, where she hoped that fortune would be kinder to her. Just as she is about to board the ship the hero is made a Captain. Feeling the responsibility, he is unwilling to break the rules of the company and tries to make the heroine understand. She is angered, because she thought he was treating her just like he treated other girls he met at ports, and making arrangements with his mate (villain) she boards the ship secretly. During a fog, the hero is informed that there is a woman aboard. Leaving his mate in command, he goes down to investigate. The ship collides and the hero eventually loses his job. He disembarks at a port. The heroine is allowed to proceed with the ship. The hero embarks on another freighter as a mate. Soon a storm arises and the villain sends an S. O. S. The hero's ship is nearest to the ship in distress, but the Captain, who was intoxicated, was unwilling to answer the call. The hero and the other members of the crew decide to take matters in their hands. Locking the Captain in his cabin, they proceed to the scene and transfer everyone to their ship, including the heroine. The villain, Captain of the disabled ship, had broken his leg during the storm; feeling grateful towards the hero, who had risked his life to save them, telegraphs to the company recommending the hero's promotion to the captaincy, with him as a mate. The company accepts the recommendation, and as the hero had learned that the heroine was a thoroughbred reconciliation takes place between them.

The plot has been founded on a story by William Slavens McNutt and Grover Jones. It was directed with skill by Rowland V. Lee. Jessie Royce Landis, William Boyd, Donald Stuart, James Durkin, Wade Boteler and others assist Mr. Bancroft. The talk is clear.

"She Got What She Wanted"*(Tiffany, released Nov. 1; time, 87 minutes)*

For the first James Cruze release on the Tiffany program, "She Got What She Wanted" is a sad disappointment. The heroine has such a freakish character that no one sympathizes with her. She, a dancing artist from Russia, divorces one man in order to marry another, thus seeking to find true soul love. She is a weakling, "falling" for the talk of a flatterer, even though he deceived her several times.

It seems as if what has induced Mr. Cruze to put it into a picture is the flatterer's getting his just desserts in the end. After many breaches of promises to the heroine, they are to leave for California where they are to marry after she would first obtain a divorce. At the station, the flatterer, while buying tickets, meets an old "flame"; she asks him to travel with her. He forgets the heroine and follows the "flame." The hero, ex-husband of the heroine, loved her. Having plentiful money after his success as an author, follows the heroine to the station. There he finds her alone; and as she had realized that the flatterer had again deceived her, she accepts his proposal to take a trip with him and to marry him. This finds the flatterer alone at the station, where the "flame" had asked him to wait for her. While the trains pulled out, one carrying away the hero and the heroine and the other the "flame," the latter was making sarcastic remarks to the hero about the flatterer's being left in the cold.

The story is by George Rosener; the direction, by James Cruze. The talk is clear.

"Remote Control" with Wm. Haines*(MGM, Nov. 15; running time, 60 minutes)*

A fairly good entertainment. Mr. Haines is again seen in his familiar role; but this time he is not so offensive. Although the comedy situations are of the old sort, good acting makes them look new. Some of the situations are far-fetched, particularly the one that shows the manner of his rescue by the police.—

The hero is seen by his employer flirting with a girl (heroine) and is discharged. He goes to a radio station to obtain a position as a radio announcer. To his great surprise he finds that head of the station is an old pal of his, and brother of the heroine. He promises to put the station on the map within a month. He advertises for talent and among those who apply is the leader of the Ghost gang, robbers, broken up by the police. By a secret method the Ghost gang leader is able to transmit instructions to his gang, who continue to rob. The station broadcasts a dress rehearsal of a Junior League frolic, in which the leader of the Ghost gang is master of ceremonies. He broadcasts secret orders to the gang. The gang breaks in during the rehearsal, rob the debutantes, and kidnap the hero. The newspapers assume that the hero is the head of the gang. The captive hero is able, through a ruse, to convey news to the radio station of his capture, giving his whereabouts. The police arrive in time to frustrate another bank robbery and to rescue the hero.

The plot has been founded on the stage play by Clyde North, Albert C. Fuller, and Jack T. Nelson. It was directed by Mal St. Clair. Mary Moran plays opposite Mr. Haines. Charles King, John Miljan, Benny Rubin, Cliff Edwards, Polly Moran and others are in the cast. There is one song number. The sound is fair. (Out-of-town review.)

"The Dancers"*(Fox, Nov. 9; running time, 78 minutes)*

An entertaining drama, well directed. But it is not pleasant to see the heroine, a young girl, break her vows to the man who loved her, and in weakness surrender herself to another man. There are no suspenseful moments, but the picture as a whole has human interest. One especially sympathizes with the hero when he discovers that the heroine had been unfaithful. A young dance hall girl evokes sympathy also because of her hopeless love for the hero:—

The hero had been seeking his fortune in Canada in order to be able to return to England and marry the heroine. They had pledged their love before he had left England. He receives a cable telling him that his uncle had died, and that he had inherited his title and fortune. A young dance hall girl had fallen in love with him, but he discouraged her telling her of the heroine and of their love for each other. He telegraphs to the heroine that he is returning to England. She is heartbroken when she receives this telegram, because she had believed that she would never see the hero, and in despair had surrendered herself to another man, thereafter living a fast life in order to forget. When he returns to England the heroine refuses to marry him, telling him that their love pledge had been childish. He is heartbroken. The heroine believes that the only thing left for her to do is to leave the country, after she had been shown the error of her ways by the dance hall girl who had come to England to fill an engagement. The heroine leads the hero to believe that she will elope with him in her aeroplane. Instead she flies away to Paris, alone. After a year of searching the hero finds her teaching school, and after explanations they are united.

The plot was adapted from the play by Sid Gerald DuMaurier and Viola Tree. It was directed by Chandler Searage. In the cast are: Lois Moran, Walter Byron, Phillips Holmes, Mac Clarke and Mrs. Patrick Campbell. The talk is clear. Not a picture for children.

"Fast and Loose"*(Paramount, Nov. 8; running time, 71 min.)*

An excellent entertainment, revolving around the love affair of a society girl with a garage mechanic. There is considerable comedy and fairly human appeal in many of the situations. The direction and the acting are creditable. Miriam Hopkins, Carole Lombard and Frank Morgan are stage stars; but they take to screen acting like a duck to water.

The plot has been founded on the stage play, "Best People," by David Gray and Avery Hopwood. Fred Newmeyer directed it. In addition to the three stage stars, Charles Starrett, Henry Wadsworth, Winifred Harris, Herbert Yost and others appear in the cast.

"The Gorilla"*(First National, Nov. 2; running time, 64 min.)*

Produced first as a stage play and later as a silent picture, "The Gorilla" does not impress very much. There are some laughs in it, but the direction is so uninspired and the handling of the mystery situations so unskillful, that one's interest wanes. Children may find some enjoyment in the scenes that show a detective disguised as a gorilla in order to trap the real gorilla. There is a little love interest and Lila Lee and Walter Pidgeon do the best they can with it:—

The heroine's uncle, a curator in a museum, is threatened by the "gorilla," a killer, with death at midnight. He hires two detectives to watch the house. At midnight the hero, who poses as an author, the heroine, niece of the curator, a newspaper reporter, a negro butler (the best player in the cast), the two detectives and the curator are in the room. The lights go out. When they are turned on again, the author and the curator had disappeared. Later a sailor is found unconscious, but he again disappears. (Nearly every one disappears, returning later without sufficient explanation.) A secret passage is discovered. The author later returns and reveals that he is a Scotland Yard detective. One of the detectives disguises himself as a gorilla so as to trap the real gorilla. After many would-be mysterious doings, the hero solves the mysteries. He reveals that the drug-crazed curator is the murderer, who had been responsible for the disappearance of the heroine. The gorilla, a trained pet of the curator, is killed when he attacks the hero.

The plot has been founded on the stage play by Ralph Spence. It was directed by Bryan Foy. In the supporting cast are Harry Gibson, Joe Frisco, Rosco Karns and others. The sound is fair. (Out-of-town review. Not a road show.)

"The Utah Kid" with Rex Lease*(Tiffany, Sept. 29; running time, 46 min.)*

A pretty good Western, with fairly fast action and a charming love affair. It holds the spectator in pretty tense suspense. The only thing against it is the fact that the hero is an outlaw; but he is not shown holding up anybody, and reforms in the end, out of his love for the heroine:—

The heroine is found roaming the hills and is abducted by one of a gang of outlaws and taken to their lair. The villain takes her away from the outlaw but the hero, who had been struck by the heroine's beauty, pretends that she is his sweetheart, and that she had followed him against his wishes, his object being to rescue her from his hands. He succeeds but the villain forces him to marry her, the ceremony being performed by a minister, captive of theirs. The hero steals away with the heroine, whom he takes to her home. The sheriff, who was engaged to her, arrests the hero but the heroine intercedes and obtains his liberation. The villain, resenting the hero's double-crossing, surrounds the heroine's home and orders the sheriff and the hero to produce the heroine. The hero, however, shoots and kills him. Out of gratitude for the help the hero had given him the sheriff lets the hero go. But the heroine goes with him.

Frank Howard Clark wrote the story; Richard Thorpe directed it. Dorothy Sebastian, Thomas Stantschi, Mary Carr and others are in the cast. The talk is clear.

"Suspense"*(British International, Nov. 7; running time, 75 minutes)*

A powerful picture, because of skillful direction and artistic acting. Its theme and its settings are similar to those of "Journey's End," with most of the action taking place in a dug-out. The only difference is the fact that in this picture, the fear the men feel and the suspense in which they are held as a result of their knowledge that the Germans are digging underneath them, to blow them to atoms, is the pivotal point, whereas in "Journey's End" it was the psychological fear of war by one of the officers. The spectator feels almost the same suspense as do the characters in the dug-out, who felt somewhat safe as long as the tapping continued. The tension drives one of the younger boys mad. The scene where this occurs is tense and emotional. One feels the cruelty of the war keenly to see a young boy, just out of school, with ideals, crumble as a result of his realization of the horror and brutality of the war. There are moments of humor. One soldier causes laughs by knitting socks and unraveling them when he is almost through.

The plot was adapted from the stage play by Patrick MacGill; it was directed by Walter Summers skillfully. In the cast are: Cyril McLaglen, brother of Victor McLaglen the Fox star, Jack Raine, Sid Crossley, Mickey Brantford, and others. The talk is clear.

Although an artistic production, it is not a pleasant entertainment.

"The Flame of Love"*(British Int., October 31; running time, 74 min.)*

Fair! There is nothing particularly exciting or novel about this story of an Oriental (a Chinese) girl in love with a white, officer in the Russian Army. It is unpleasant to Americans. There is one unpleasant scene in which a young girl, in love with the hero, contrives to stop an order from being delivered, which contained a pardon for the heroine's brother who was to be shot. Her purpose presumably was to cause misery to the heroine, who was also in love with the hero. The story and dialogue drag and at times become boring:—

The hero, an officer in the Russian Army, and the heroine, a Chinese dancer, are in love with each other. The Grand Duke, after seeing her dance, issues an order for her to have supper with him, which order the hero is called upon to deliver. In order to save the hero any embarrassment she decides to go and her brother follows to safeguard her. Left alone with the Grand Duke he attempts to make love to her and when she calls for help her brother rushes in and shoots the Duke in the arm. He is arrested and the Duke orders him to be shot the next morning. The heroine goes to the Duke's home and offers herself to the Duke for a pardon for her brother. The Duke grants this. When he discovers that the heroine is in love with the hero, he offers her freedom to her if she will leave the country with her brother and never see the hero. She accepts this and leaves.

The story was written by Moncton Hoffs. It was directed by Richard Eichberg. In the cast are: Anna May Wong, as the heroine, John Longden, George Schnell, Percy Standing, Mona Goya, and J. Leyon. The talk is clear.

"Scarlet Pages" with Elsie Ferguson*(First National, Sept. 28; running time, 62 min.)*

Because of the intelligent direction and of the artistic acting, "Scarlet Pages" has been made an interesting and appealing picture. But it is unsuitable for children by reason of the fact that there is an implied seduction, an attempted seduction, and a murder:—

The heroine (Elsie Ferguson), a lawyer, is loved by the District Attorney (John Halliday), but she refuses to marry him and does not give a reason. She is asked to defend a young girl (Marion Nixon), cabaret dancer, for the murder of her father. The girl admits that she had killed her father but she will not disclose her motive. During the trial it comes to light that the murdered man was not the father of the girl, but that she had been adopted by him twenty years previously from an orphanage, where her mother had left her and had given up all claims on her. The District Attorney demands the records, and when he obtains them and reads them he states that they are of no consequence and recommends that they be barred from the case. The heroine, however, insists that they be introduced as evidence. The records disclose that the heroine was the mother of the defendant, an illegitimate child. The girl, having learned who her real mother is, tells the court that she had murdered her supposed father because he had tried to attack her after she had rejected the villain, who, too, coveted her. She is acquitted and joins her mother, and her sweetheart.

The plot is from the stage play by Samuel Shipman and John B. Hyemer; it was directed by Ray Enright. Grant Withers, Charlotte Walker, Wilbur Mack, De Witt Jennings and others are in the supporting cast. The talk is fairly clear. (Out-of-town review. Not a road show picture.)

"Sea Legs"—Jack Oakie*(Paramount, Nov. 29; running time, 63 min.)*

An amusing comedy, which depends on slapstick for its funniest scenes. One such scene is when a group of American sailors enter a French pastry shop, which the sailors of a French fleet made their usual meeting place every afternoon. A fight is started and the entire place is wrecked including all the pastry and pie they could possibly take hold of and which they threw at each other. The occasional songs that are sung are unnecessary and only halt the action.

The story was written by George Marion, Jr. It was directed by Victor Heerman. Others in the cast are Lillian Roth, Harry Green, Eugene Pallette, Albert Conti and Tom Rickett. The talk is clear.

"Morocco," Paramount: An interesting picture, suitable for high-class custom. "Tofable David," Columbia: Excellent; better than the silent version. "The Hate Ship," British: A very good mystery melodrama. "Today," regional: An excellently produced problem play, unsuitable for children, however. "Little Caesar," First National: A good gangster story. Reviews next week.

at his command; he cannot convince any one that his employers are making a sincere effort to stop the pollution of the pictures. What argument can he use to convince Dr. Twombly that what he says at the different meetings is sincere, when he is presented with such proof?

It seems inconceivable that people will descend so low for profit; it is incredible that sane men will use this low type of advertising to draw patrons into the theatres. But it is conceivable and credible; and there is proof aplenty. It seems as most of those who govern the destinies of the motion picture have a mind full of mud; they can see nothing beautiful in life, no other pleasures than sex. To them, life's one pleasure is to wallow in mud.

But will they be able to get away with it much longer? HARRISON'S REPORTS doubts it. And this doubt is conceived by a man who is not trying to preach; he is arriving at such a conclusion only by using his reason.

Look out, producers!

THE CORRECT RUNNING TIME OF "HALF SHOT AT SUNRISE"

The running time of the RKO feature, "Half Shot at Sunrise," was given in the review as 81 minutes. It has now been cut down to 78 minutes.

You may make the proper notation in the review.

THE CORRECT RUNNING TIME OF "THE BIG TRAIL"

Those who are to run the Fox picture, "The Big Trail," had better obtain the correct running time from the exchange; the picture has been cut down and for that reason the running time given with the review in this paper may not be correct.

WHEN THE INDEPENDENT EXHIBITOR USES THE PRODUCERS' TACTICS!

The producers, particularly the Hays organization's executives, tore their clothes and pulled their hair in protest against the action of Mr. Saperstein, the President of the independent exhibitor organization in the Chicago zone, in endorsing a local candidate for judge, urging the members of his organization to put slides on their screens, recommending to the patrons to vote for that candidate. They pointed out how injurious it is for the industry to get into politics, and implored them as well as every exhibitor in the United States to remain neutral.

In 1920, C. C. Pettijohn, Mr. Will H. Hays' right-hand man, received \$30,000 from the Republican party for inserting subtle propaganda in the late Selznick Newsweekly.

You may say that this has been long ago, and that his views have now changed. I am going to present evidence to prove to you that his views have not changed. In the Governorship campaign in this State two years ago, Pettijohn induced the Democrats of this city to pay him for preparing a propaganda reel for Governor Roosevelt. He charged them for the prints three and one-half cents a foot when it could have been done for no more than two and one-half cents a foot. I believe he sold them one hundred reels. Johnny Gentile, his right-hand man up to a few months ago (he has been kicked out now) handled the transaction, just as he handled many other business transactions for Pettijohn; the Cortellaphone, for example.

During the last Presidential campaign, the Paramount Theatre, in this city, showed five newsweekly shots of the one candidate to one of the other candidate. The Capitol Theatre cut out from the newsreels every shot that showed one of the two candidates.

It is well for the producer-distributors to use their theatres and their newsweeklies for political propaganda, but when the independent exhibitor uses his screen for his protection, it is either a crime or a sin.

THE QUICKER THE BETTER

It is reported that Sidney R. Kent, General Manager of Paramount-Publix, stated in Philadelphia that the big producers will sooner or later have to turn the small town theatres back to their owners, implying that they cannot conduct them as successfully as can the individual exhibitors.

HARRISON'S REPORTS expressed such an opinion repeatedly; but since an important executive of one of the important companies in the business makes the admission, the quicker they turn them back to their former owners or to other independent exhibitors the better off they will be.

Their policy of acquiring theatres in small towns has, not only estranged them in many small towns because of the stupidity of their local managers, but removed the one medium through which they could fight adverse legislation. In many places, their local managers have had fights with the local newspapers. And that does not help them very much.

Unless they get out of the small towns, there is grief in store for them.

SOWING THE WIND AND REAPING THE WHIRLWIND

And by way of Christmas or New Year cheer, Warner Bros. and First National are merging their exchanges January 1, throwing more than one thousand persons into the streets.

Who is to blame? Many branch managers and film salesmen are doing everything they can to make the independent exhibitor's lot a hard one. The result has been that many of exhibitors either sold their theatres to the circuits or shut them down from inability to conduct them profitably.

HARRISON'S REPORTS feel sorry for the First National employees, who will be thrown out of work, but is in no position to change conditions for them; they forged their own destiny. It only hopes that the branch managers and the salesmen of the other companies will take an example out of the fate of the First National men and will try to be reasonable with the remaining independent exhibitors. Let them remember that the extinction of independent exhibitors means the loss of jobs for some of them. The welfare of the independent exhibitors means their own welfare. And the quicker they will realize this the better off they will be.

AGAIN ABOUT THE WARNER BROS. ROAD SHOW PICTURES

I have just received information from Chicago to the effect that "Moby Dick" was shown in that city not as a road show but as a regular picture, on an all-day-long-grind basis, at regular prices of admission. This fact disqualifies it from being classed as a road show picture for such exhibitors as hold a Warner Bros. franchise with the original clause, the one which provides that a picture must be shown in the main theatrical district in New York City, in Chicago and in one other key city, at advanced prices, two shows a day, before it may be classed as a road show picture.

NAVY ACTION SUPPORTS VIEWS OF "HARRISON'S REPORTS"

It has just been announced that the United States Navy has closed a deal with RCA PHOTOPHONE, Inc., for the installation of RCA Photophones in every big ship.

This announcement is of particular gratification to me, for when almost every exhibitor was made to believe that the other instruments in the market were far superior to the Photophone, I stood alone and urged the exhibitors not to be stampeded by fine publicity and high-pressure salesmanship but to buy Photophones; I had made as close a study of the different instruments in the market as one could have made, and came to the conclusions that there was nothing in the market to equal the RCA Photophone in quality reproduction and in durability. The fact that the United States Navy has contracted for these instruments has proved conclusively that I was right. Remember that, when the United States Government is in the field for machinery or for any kind of instrument, there is strict investigation and severe tests of the machinery and the instruments offered.

What prompted me to fight so hard for the prevalence of the RCA Photophone was, not friendship for any of those connected with that organization, but my unalterable belief that the RCA Photophone gave the best sound reproduction, and as the public could be held to the talking pictures only by the best sound reproduction that could be obtained, I felt it my duty to fight for the introduction of that instrument.

Why the RCA Photophone gives the best reproduction was explained in detail in the fourteen sound articles that were printed in HARRISON'S REPORTS two years ago. But for the benefit of exhibitors who have missed those articles, I intend to reprint them in condensed form. I am determined to see the best sound reproduction in the theatres.

HARRISON'S REPORTS

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Vol. XII

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No. 48

The Warner Campaign for Filth Continues

I have received from Pittsburgh a post card, sent out by the Stanley Theatre, a Warner house, advertising "Half Shot at Sunrise." There was on it a picture showing Bert Wheeler holding in his lap a half-naked woman, with Robert Woolsey looking on with a smile. A line at the top read as follows: "As spicy as a French Post Card."

An advertisement for "A Soldier's Plaything," inserted in the trade papers, contains the following lines: "Its background—the Army of Occupation just after the War when women surrendered their virtue in the joy of victory!"

Thus you see that Warner Bros. have not only not discontinued their campaign of filth in advertising, but intensified it.

I know what you have in mind; you are asking: "What have become of the beautiful codes of ethics Mr. Hays had been joyfully blandishing only a short time ago?" These codes were adopted by the producers under pressure, and were intended to pacify the outcry against the outpourings of their Hollywood cesspools. You have had an opportunity to see how much respect they are showing for them.

As you were informed in last week's issue, Mr. Will Hays made a speech recently before the members of the Los Angeles Chamber of Commerce in which he said, among other things, that the mind of the child, "that unmarked slate," must be safeguarded; that the producers "must have the same responsibility, the same care about the impressions made upon it [the virgin mind of the child] that the best clergyman or the most inspired teacher of youth would have!" The next thing Mr. Hays may do is to issue a list of the pictures that will safeguard the mind of the child, "that unmarked slate," and in the list he may include the following pictures: "Scarlet Pages," a First National picture, in which a foster father attempts to seduce his adopted daughter; "Way for a Sailor," Metro-Goldwyn-Mayer, in which John Gilbert, presented as a rough and unkempt sailor, is shown carousing with native women in a South American port, and drinking himself to stupor; "The Widow From Chicago," a First National picture, which unfolds in a background of underworld, with its demoralizing nature; "One Night at Susie's," a First National gangster picture, in which the heroine is shown surrendering herself to a theatrical producer; "Doorway to Hell," a First National gangster story, in which the hero is shown committing several murders; "Virtuous Sin," Paramount, in which Russian officers are shown in a high class dive carousing with women; "War Nurse," MGM, a sordid story of the war, in which one of the

women characters is shown as having had illicit relations with a married man, an officer, later giving birth to a child; "Sinners' Holiday," Warner Bros., with its demoralizing circus atmosphere; "Follow Thru," Paramount, with its filthy talk, and many others, recent releases.

The producers, particularly the Hays organization, are very touchy in the matter of censorship; they are denouncing vehemently any one that dares even suggest that censorship might correct some of the evils. Recently they denounced Will Horwitz, of Houston, Texas, President of Allied Theatre Owners of Texas, because of his campaign in the Houston papers inviting censorship, along with him condemning Abram F. Myers, President and General Counsel of Allied States, whom they report as having encouraged Mr. Horwitz. Yet they are doing all they can to bring it about; they are inviting it with the filth they are producing, and with the dirt they are inserting in their newspaper advertisements, even when clean pictures, such as "Half Shot at Sunrise," are concerned. If this paper could believe that censorship would be the cure, it would certainly have stood by Mr. Horwitz's side. Unfortunately, censorship cannot cure the evil; only a law, such as the Brookhart Bill, can bring about a happy result, for under such a law the independent exhibitors would be able to book only the clean pictures their patrons want.

Let them keep on this campaign of filth and they will be sure to have censorship in every State in the Union.

ABOUT "HELL'S ANGELS"

Several small town exhibitors have asked me to inform them whether "Hell's Angels," the United Artist picture, is worth the prices asked for it or not.

"Hell's Angels" has not set the world afire in this city, where it is playing in two theatres, The Criterion, and The Gaiety. About six weeks ago, on a Saturday afternoon, at about 2:40, I stood a few minutes in front of the Criterion, a six hundred seat house, and saw customers buying tickets and going in. I then went and stood in front of the Gaiety, and saw a few persons buy tickets and go in. There was no excitement at the lobby of either theatre as is the case when a picture makes a hit. Remember that at that time the picture had not had such a long run—fewer than eight weeks.

The picture is very spectacular—the Zeppelin air raid over London is a marvelous piece of work; but the story is so filthy that it is unsuitable for family theatres, particularly in the small towns.

"Sin Takes a Holiday"

(*Pathe, released Nov. 22; running time, 81 minutes*)

An excellent society drama, produced most lavishly. There is human appeal in many of the situations and the interest is held pretty tight all the way through. There is a sex angle in the story but it has been handled delicately. The direction, acting and continuity are up to the best standard. It is a picture suitable for high-class audiences:—

The hero (Kenneth MacKenna) proposes marriage to the heroine (Constance Bennett) in order to avoid marrying a designing woman. The heroine, who loved him secretly, first refuses but later accepts. After their marriage she takes a trip to Paris. On the boat she meets a friend of her husband's. In Paris good clothes transform her into a beautiful woman. The friend falls in love with her. Realizing that she is not a woman with loose morals, the friend asks her to obtain a divorce to marry him. She refuses the proposal because there was some one in America whom she loved, without revealing that that man was her husband. But she said that she was going back to find out whether he, too, loved her. The hero is surprised to see that the heroine looked so beautiful. She tells him that she is going to divorce him so as to marry some one who loved her. But he is able to dissuade her from her purpose by convincing her that he loved her.

The story was written by Robert Milton and Dorothy Cairn. It was directed by Paul Stein. John Rohn Roche, Basil Rathbone, Rita LaRoy, Louis Bartels, Zasu Pitts and others are in the cast. The talk is clear.

"Two Worlds"

(*British International, Nov. 21; running time, 82 minutes*)

The theme of this picture, which concerns itself with racial prejudice, is not so pleasant. It is rather sordid, although there are some suspenseful and emotional scenes, especially one in which the only son of a Jewish merchant is killed during a pogrom. There is human interest in the love affair between the hero and the heroine, who, because of racial prejudice, are finally separated, although they loved each other. The performances are excellent and there is much humor supplied by one of the minor characters, in the role of a partly deaf Jew:—

The hero, a soldier in the Austrian army, is sent by his commander to the Jewish quarters of the town to quell a riot. His soldiers accidentally kill the son of a Jewish merchant. The merchant in his sorrow attacks the hero, and for this is put in jail and is not able to attend the funeral of his son. The hero, having had an affair with a music hall performer, was not aware of the fact that the Russian troops had entered the town that night and that the Austrian troops had retreated. When he finds this out he tries to escape and is wounded, falling in front of the merchant's house. He is rescued by the heroine, daughter of the merchant, and is taken into their home, much against her father's wishes. The father is very unhappy when he sees that the hero and the heroine have fallen in love with each other after several weeks of companionship. He writes a letter to the Russian commander, telling him where the hero is, but the letter falls into the hands of the commander of the Austrian army, father of the hero, as the Austrian troops had recaptured the town. He demands that the hero give up the heroine, or otherwise he would have the merchant shot for writing the letter. The hero and the heroine are thus forced to part.

The story was written and directed by E. A. Dupont. In the cast are: Norah Baring, John Longden, Randle Ayrton, C. M. Hallard, Donald Calthrop and others. At times the talk was very indistinct.

"The Hate Ship"

(*British International, Nov. 14; running time, 70 minutes*)

A mystery melodrama, with an entirely new method in which a murder is attempted. The plot is suspenseful throughout, and the unraveling of the mystery is done in a clever manner. There is human interest in the love affair between the hero and the heroine, who is also desired by the villain. There is one especially suspenseful scene in which the hero has the heroine play a certain piece of music, so that he might watch a group of people and in that way discover the person who had shot his friend. By striking a certain chord of music, a gun would explode. The guilty person is discovered by his nervousness when he hears the music played:—

The villain, by murdering a Russian nobleman, had appropriated a sumptuous yacht. He invites a number of people aboard, among whom are the nobleman's son, the heroine, whom the villain desired to marry, the hero's friend, whom the villain was trying to dupe of 200,000

pounds, and the hero, who had gone disguised as his friend's valet in order to protect him. The heroine, by overhearing a conversation, learns the true identity of the hero and they fall in love with each other. The hero's friend is shot, but the identity of the murderer remains a mystery, because everyone on board is able to account where he was at the time the shot was fired. The hero and the captain of the yacht unravel the mystery by discovering a connection of wires leading from the piano to the hidden gun, which, when a certain chord was played on the piano, would discharge the gun. It is discovered also that the nobleman's son had devised this scheme in order to "get" the villain and avenge his father's death.

The plot was adapted from the novel by Bruce Graeme. It was directed by Norman Walker. In the cast are: Jameson Thomas, Jean Colin, Henry Victor, Jack Raine and others. The talk is indistinct at times; poor recording.

"Sunny"—with Marilyn Miller

(*First National, released Nov. 23; time, 76 minutes*)

A satisfactory entertainment. It is a musical comedy, taken from the show in which Miss Miller appeared on the stage. Its plot is very thin, but thanks to the pleasing personality of Miss Miller and to the good work of Joe Donahue, it has been made a pretty good entertainment. One good thing is the fact that not all the songs that went originally with the stage play have been included; only a few of them have been kept. This saves the picture from becoming boring:—

It is the story of an English girl, performer in a circus. Her father, owner of the circus, wants her to marry a nobleman, but she rebels, and stows away on an American bound boat, on which the hero, an American boy, whom she had met in the war front where she was an entertainer, was travelling. She is discovered hidden in the cabin of the hero's chum. In order to enter the United States, she marries the hero's chum, intending to divorce him afterwards. On the day the divorce decree is to be granted, her husband's fiancée and the nobleman arrive. During a hunt, the heroine pretends to have fallen from her horse and to have injured herself, thus hoping to make the hero admit that he loves her. Discouraged at the failure of her plan, she plans to leave after the ball that night. The hero, however, stops her and tells her that he loved her. The chum's fiancée forgives the chum when he assured her that he was the heroine's husband in name only.

William Seiter directed it from a plot based on the musical show by Otto Harburg, Oscar Hammerstein 2nd, and Jerome Kern. Lawrence Gray supports Miss Miller. The sound is fair. (Out-of-town review. Not a Roadshow.)

"Morocco"

(*Paramount, Dec. 7; running time, 90 minutes*)

A fairly entertaining picture; it rises above just the ordinary because of the presence in it of a new German actress, Marlene Dietrich, who is interesting and gives a fine performance. The story, however, lags as does the dialogue, for on several occasions the characters just stand looking at each other without uttering a word. There is little suspense except for one situation in which the hero is sent out by his regiment with his commander, who is his enemy because he had been carrying on an affair with his wife, and fears that his commander will shoot him in the back; but the action is too slow:—

The hero, a soldier in the Foreign Legion, is stationed in Morocco. The heroine, a performer in a music hall, is attracted to the hero when he defends her from unfriendly criticism. They become acquainted and fall in love with each other. She is desired also by a wealthy artist, but she spurns his proposals of help. The heroine accepts the hero's proposal to elope, but when he discovers a diamond bracelet on her dressing table left by the other man he leaves without her. Discouraged, she accepts the other man's proposal of marriage. At a dinner party given in her honor she abruptly leaves the table when she hears of the return of the hero's regiment and rushes out to greet him; but she learns that he had been wounded. She rushes to the hospital where he was supposed to be but on arriving there she finds that he was not injured at all. The next morning he is to go away with his regiment again. The heroine comes to wish him good-bye, but when she sees a group of women following the regiment to be near the men they loved, she joins them in order to be near the hero.

The plot was adapted from the stage play "Amy Jolly" by Benno Vigny. It was directed by Josef Von Sternberg. Others in the cast are: Gary Cooper, Adolphe Menjou, Ulrich Haupt, Juliette Compton, Francis McDonald, Albert Conti and others. The talk is clear.

"Tol'able David"—with Richard Cromwell (Columbia, Nov. 22; running time, 78 minutes)

The sound version of this picture is far better than the silent version in which Richard Barthelmess starred. It is done with fine restraint. The individual performances are excellent, especially that of Richard Cromwell, a new-comer, in the title role. There is human interest throughout, and such pathos in a number of scenes, especially the one in which the hero's brother is injured by the villain, that it is difficult to keep back the tears. The high spot of the picture, however, is the scene in which the hero endeavors to get back the mail bag from the villain. He is shot in the arm by the imbecile brother of the villain, beaten dreadfully by both the villain and his father, but his courage and honor make him fight on, and by shooting the three men he not only recovers the mail bag but avenges the injury to his brother:—

The hero, who is looked upon as just a child, is anxious to prove to his family and to the heroine, whom he loves, that he is a man. He worships his older brother, who drives the stage coach, and dreams of the day when he will be able to do the same. The villain, the villain's father and his imbecile brother visit the heroine's father and make known their intention to stay there. Both the heroine and her father are dismayed because of the low character of the men. The villain injures the hero's brother, who had remonstrated with him for killing his dog, crippling him for life. The hero's father dies before he had a chance to avenge this injury and the hero's mother refuses to permit him to endanger his life. The hero refuses to see the heroine on account of this occurrence. Because of the intoxicated condition of the regular driver, the hero is permitted to drive the stage coach and to collect the mail. On his way back the mail bag drops out of the coach and the villain takes it. He refuses to return it to the hero, and the hero, after being shot and severely beaten, shoots the villain, the villain's father and brother and brings the mail to its destination. He is looked upon as a hero and he and the heroine are reconciled.

The story was written by Joseph Hergesheimer. It was directed by John Blystone. Mr. Cromwell should gain fame as a result of his good acting. In the cast are: Joan Peers, Noah Beery, Henry B. Walthall, George Duryea, E. Breese, and others. The talk is clear.

"Mother's Cry"

(First National, Jan. 4 (1931); time, 75 minutes)

Were it not for the fact that there are unpleasant situations along with the appealing ones, "Mother's Cry" might have made a picture that would move every one who would see it, for the direction is masterful and the acting artistic. Unfortunately, the man who handled the scenario, or whoever was responsible for the development of the plot along the present lines, missed the opportunity, perhaps from unwillingness to change the book. As a result, "Mother's Cry" may be classed as a fairly appealing sentimental picture, even though the interpretation of the part of the mother by Dorothy Peterson is artistic; her acting is not maudlin. On the contrary, she bears up bravely under sorrow. Such a twist is owed, no doubt, to the good sense of the director. The sequence that results in the brother's killing his sister is not pleasant. That which shows the youngest sister having an affair with a married man is not pleasant either. However, this latter situation is handled delicately. The sequence in the death house, too, is handled intelligently:—

The father is killed and the mother is left alone to fight for the rearing of her four children. The eldest son has criminal tendencies and in time becomes a gangster. The second son is studious and in time becomes a famous architect. The eldest daughter is home-loving, and marries happily. The youngest daughter is of romantic nature and wants to see life. The studious son wins a prize for an architectural design. The mother is happy; she sees only the good in her children. In the midst of their happiness the gangster son returns. The youngest daughter, who feared and hated him, leaves home immediately and goes to Florida, where she has an affair with a married man. She returns home disillusioned. In the meantime the gangster son had been arrested by the police, charged with a bank robbery. The gangster is released from jail. When he returns home and finds his young sister alone, weeping, he tries to snatch away from her some letters the married man had written her intending to blackmail him. The sister fights him, gets the letter back, and when she attempts to elude him he kills her. The mother, learning of the tragedy, advises her architect son to leave her before his reputation is hurt.

He is unwilling to do so but the mother succeeds in persuading him. The gunman is sentenced to death.

Hobart Henley has directed it from the novel by Helen Grace Carlyle. Dorothy Peterson is the mother, David Manners the architect, Edward Woods the gangster, and Helen Chandler the youngest daughter. Evalyn Knapp, Sidney Blackmer, Pat O'Malley and others are in the cast. The sound is fair. (Out-of-town review. Not a Roadshow.)

"Min and Bill"

(MGM, Nov. 29; running time, 65 minutes)

Entertaining, because of the excellent performances given by Marie Dressler, as Min, and Wallace Beery, as Bill. There are some moments of hilarity, as for instance when Min finds Bill making love to another woman. She rushes after him and they enter into a terrific fight, breaking up a whole room. There is deep human interest in the affection that Min has for the heroine, which she never permits herself to disclose, and one feels much sympathy for her in her anxiety to see the heroine well married and taken care of. The ending is sordid; Min shoots and kills the heroine's mother so as to prevent her from ruining the girl's life:—

Min had brought up the heroine ever since she had been a baby, when she was deserted by her mother, a woman with loose morals. She is, however, forced to send the heroine away from her because of the evil influence of her waterfront hotel, although she loves her deeply and the heroine did not want to leave. The heroine's mother returns to Min's place and demands her child. Min, in order to protect the heroine, tells her that she had died. The mother is furious because she had expected to be taken care of in her old age. With the money she had saved for many years, Min has the heroine sent away to a fine school. She is overjoyed when she hears that the heroine is to marry the hero, a son of socially prominent and wealthy people. While the heroine is calling on Min to persuade her to leave the hotel and to live with her, her mother overhears the conversation and realizes that the girl is her daughter. On the day of the marriage, she plans to expose the heroine, but Min, in order to save the girl, shoots and kills the mother. Although she is taken by the police, she is, nevertheless, happy because she had seen the heroine married. The heroine at all times was unaware of what had happened.

The plot was adapted from Lorna Moon's novel "Dark Star." It was directed by George Hill. Others in the cast are Dorothy Jordan, Marjorie Rambeau, Donald Dillaway and Russell Hopton. The talk is clear.

"Just Imagine"

(Fox, Nov. 23; running time, 107 minutes)

This picture is a fantastic version of what the world will be like in 1980. Although there is a good deal of imagination used in the scenic effects, and the idea as a whole is clever, the picture is too long, drags and becomes boring most of the time. In addition, it is unsuitable for children, for the reason that many of the things that are said have a double meaning, (the one, dirty) and some of the scenes are objectionable. For instance, a woman is seen wearing a gown that supposedly covers her entirely. When she turns around you see that almost the entire back of her body is bare. One other scene shows that when people, in the year of 1980, want children they insert a coin in a slot machine and a baby comes out. One of the characters (El Brendel), when he sees this, remarks: "Give me the good old days." Most of the girls are in a state of undress, and one dance in particular, done by a group of people residing in the planet Mars, is vulgar. There is a good deal of vulgar humor throughout. But with all this, the picture may "die."

The story concerns itself with a man who has been brought back to life, after having been dead for fifty years. He finds it difficult to readjust himself to the new mode of living. The hero and a friend of his feel sorry for this man and take him under their wing, permitting him to travel around with them. As the Law in 1980 chooses a girl's husband, the hero is despondent because his rival had been chosen in preference to him as the husband for the heroine, for he had distinguished himself more than the hero. The hero has four months in which to appeal and perform greater deeds than his rival. He does this by flying to the planet Mars and back again. He is acclaimed and he and the heroine are permitted to marry. His two friends, having gone along with him, also are acclaimed.

The story was written by DeSylva, Brown and Henderson. It was directed by David Butler. In the cast are: El Brendel, Maureen O'Sullivan, John Garrick, Marjorie White, Frank Albertson, Hobart Bosworth and others. The talk is clear.

WHY THE CHILD TRADE HAS BEEN LOST

Attempts are being made to find the cause of the child patronage loss. Some say that talk interferes with their emotional outburst; just about when a child wants to give vent to his feelings, the characters resume their talk and he is deprived of the opportunity. Others give the hard times as the cause. Still others, the high admission prices charged. But in the opinion of HARRISON'S REPORTS, the loss of the child patronage has been brought about chiefly by the campaign many civic, fraternal and reform societies have been carrying on in secret. They have adopted this means because their efforts to induce the producers to make cleaner pictures have been abortive.

The loss of the child custom has been felt by the box office deeply, because it has affected also adult custom; it is a well known fact that many adults were drawn to the theatres chiefly as a concession to the desires of the children.

"Feet First," the latest Harold Lloyd picture, is drawing a host of children at the Rialto Theatre, this city, where the picture is playing. Parents have learned from experience that Harold Lloyd makes clean pictures, and do not fear either to take their children to see his pictures or to send them alone. There are no drinking scenes in Harold Lloyd pictures, and the atmosphere is not demoralizing; it is just clean fun.

Unless the producers change their tactics, more child custom will be lost to the theatres, and censorship will be installed in every State. As far as you, the independent exhibitors, are concerned, your salvation can come only by means of a law such as the Brookhart Bill. Fight for it!

ADMISSION PRICES MUST BE LOWERED!

One way to help bring back picture custom is to lower the admission prices. The first-run theatres charge anywhere from fifty cents to one dollar and sixty-five cents for regular pictures, and from seventy-five cents to two dollars and fifty cents for the so-called road-show pictures, most of which are not even of regular picture caliber.

The admission prices charged are unreasonable even if times were prosperous, let alone when they are the hardest experienced in the United States in forty years.

Admission prices must be lowered if theatre patrons are to be enticed back to the pictures.

WHY THE CLASSIFICATION OF FIRST NATIONAL AND WARNER BROS. PICTURES ARE GIVEN IN THE REVIEWS

Many of you may be surprised that in every First National and Warner Bros. review I state, "Not a Road Show picture," even when the fact is so obvious. I am compelled to do so for the protection of those that hold franchises from these two companies, because I have been informed by one subscriber that they billed him for "Maybe It's Love" at road show prices, when it does not possess merits of even a regular picture. It should not, in fact, be shown at all, because of its demoralizing nature. To hear, then, that Warner Bros. asked an exhibitor to pay road show prices for it should give you an idea how necessary it is for me so to state in the reviews. Otherwise many exhibitors would not know how to protect themselves from sharp practices.

LET CHARITY START AT HOME FIRST!

HARRISON'S REPORTS has nothing to say against the desire of the producers to help in the relief of unemployment by using their screens for the purpose, and by asking the independent exhibitors to cooperate likewise; it only revolts at the hypocrisy of some producers.

I have been informed, for example, that Harry Warner made a very touching speech at the M.P.T.O.A. convention, in Philadelphia, referring to unemployment, urging everyone to help bring about some relief; but he did not tell his hearers that he is going to discharge more than one thousand First National employees by the consolidation of the Warner and of the First National exchanges. It would not have been so bad if he would give these men at least three months' salaries. If the company could not afford it, he could use part of the millions he has amassed in the last few years. Mr. Kent, as I understand, made a similar talk; and yet Publix is discharging \$35-a-week men right and left, in an effort to economize.

In justice to the Paramount part of the Paramount-Publix organization, of which part Mr. Kent is the head, let it be said that there have been no discharges in his part; all such discharges have taken place in the Publix half, that is, the theatre end, of that organization, of which half Sam Katz is the head.

Let there be an end to the hypocrisy. Let the producers stop telling the public how sorry they feel for the unemployed when they are doing all they can to increase their ranks.

CAPITOL THEATRES, LTD.

Singapore, S. S.

October 4, 1930.

P. S. Harrison, Esq.,
HARRISON'S REPORTS
1440 Broadway
New York.

Dear Mr. Harrison:

As a regular subscriber to your REPORTS, I want to let you know how absolutely correct you are regarding your article, "WARNER BROS. DIFFICULTIES AND THEIR CAUSE," in your issue No. 34 of August 23rd, page 136.

They tried the same brow-beating methods in the Orient with the result that not a single Warner or First National picture has been released here since August, 1929. I had dealings with them up to that date and found them the most unfair and autocratic organization that I have ever had the misfortune to have dealings with.

Very often in your paper, there are articles which I feel ought to be circulated to every Exhibitor in these territories and I wonder if you would allow me to make extracts giving credit to your publication and publish in our Capitol News, copy of which I am sending you under separate cover. . . .

I attach hereto a list of prominent exhibitors in these territories and suggest that you send them a specimen copy of your paper, which should be issue No. 34, of August 23rd, with the suggestion that they become regular subscribers. You have my authority to use my name in connection herewith.

Wishing you continued success and with kind regards,

Yours very truly,
CAPITOL THEATRES, LTD.,
Joe Fisher, Managing Director.

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No. 49

The Two U. S. Supreme Court Decisions

The sensation which the decisions of the U. S. Supreme Court in the Arbitration and the Credit Committees cases created when they became known on November 24 cannot be described. The producers are still dizzy from its effects. They feared all along that the Court would uphold Judge Thacher in the Arbitration case, but they did not expect a reversal in the Credit Committees case, which had been decided by the District Court here in their favor. If anything, they felt positive that they would be upheld in the Credit Committees case and had a dim hope that they would get a favorable verdict also in the Arbitration case. But for them to lose both cases by a unanimous opinion of the Court, it was too much to bear; they have been used to rule with an iron hand for so many years that they came to feel that their might was right, and that the law should conform to their wishes.

In the Arbitration case, the Court spoke through Mr. Justice Reynolds partly as follows:

"The record discloses that ten competitors in interstate commerce, controlling sixty per cent of the entire film business, have agreed to restrict their liberty of action by refusing to contract for display of pictures except upon a standard form which provides for compulsory joint action by them in respect of dealings with one who fails to observe such a contract with any Distributor, all with the manifest purpose to coerce the exhibitor and limit the freedom of trade.

"The United States maintain that the necessary and inevitable tendency of the outlined agreement and combination . . . is to produce material and unreasonable restraint of interstate commerce in violation of the Sherman Act . . . The court below accepted this view and directed an appropriate injunction against future action under the unlawful plan. We agree with its conclusion and the challenged decree must be affirmed.

"The Appellants claim: (1) The Standard Exhibition Contract and Rules of Arbitration dated May 1, 1928, having been involved after six years of discussion and experimentation, are reasonable and normal regulations; so that whatever restraint follows falls short of unlawful coercion. (2) Arbitration is well adapted to the needs of the motion picture industry. (3) The manner in which the Contract and Rules have worked out in practice, and the significant absence of complaints, reflect their reasonable character. (4) The decree is inconsistent with the stipulated facts, also with the Court's findings of facts. . . .

"The fact that the Standard exhibition contract and Rules of Arbitration were evolved after six years of discussion and experimentation does not show that they were either normal or reasonable regulations. That the arrangement existing between the parties cannot be classed among 'those normal and unusual agreements in aid of trade and commerce' spoken of in *Eastern States Lumber Assn. v. United States*, supra, 612, is manifest. Certainly it is unusual and we think it necessarily and directly tends to destroy 'the kind of competition to which the public has long looked for protection'. *United States v. American Oil Co.*, supra, 390.

"The Sherman Act seeks to protect the public against evils commonly incident to the unreasonable destruction of competition and no length of discussion or experimentation amongst parties to a combination which produces the inhibited result can give validity to their action. Congress has so legislated 'as to prevent resort to practices which unduly restrain com-

petition or unduly obstruct the free flow of such commerce, and private choice of means must yield to the national authority thus exerted.' *Eastern States Lumber Assn. v. United States*, supra 613.

"It may be that arbitration is well adapted to the needs of the motion picture industry; but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their action becomes illegal.

"In order to establish violation of the Sherman Act it is not necessary to show that the challenged arrangement suppresses all competition between the parties or that the parties themselves are discontented with the arrangement. The interest of the public in the preservation of competition is the primary consideration. The prohibition of the statute cannot 'be evaded by good motives. The law is its own measure of right and wrong, of what it permits, or forbids, and the judgment of the courts cannot be set up against it in a supposed accommodation of its policy with the good intention of the parties, and it may be, of some good results.' *Standard Sanitary Mfg. Co. v. United States*, 226 U. S. 20, 49.

"Upon examination of the record we cannot say that the decree of the court below is inconsistent with the stipulated facts or with proper regard to what the court held in respect of the facts.

"The challenged decree must be affirmed."

In reference to the Credit Committees case, which the United States Government appealed from the ruling of Judge Thacher, who found that the producers had the right to create, through their thirty-two Film Boards of Trade, Credit Committees to acquire deposits of new owners of theatres when they did not assume the film contracts of their predecessors, the U. S. Supreme Court held that the District Court erred in reaching such a conclusion and reversed the decree. Part of the Court's opinion reads as follows:

"Ten Producers and Distributors of films, controlling 60% of the business, agreed to contract with Exhibitors only according to a Standard Form and then combined through thirty-two local Film Boards of Trade with other Distributors, who with themselves control 98% of the entire business. The Film Boards appoint Credit Committees and these operate under the rules above outlined. The obvious purpose of the arrangement is to restrict the liberty of those who have representatives on the Film Boards and secure their concerted action for the purpose of coercing certain purchasers of theatres by excluding them from the opportunity to deal in a free and untrammelled market.

"Reference to what has just been said in No. 83 [*The Arbitration case*] and to the opinions of *Eastern States Lumber Ass'n v. United States*, 234 U. S. 600, *United States v. American Oil Co.*, 262 U. S. 371, *Binderup v. Pathe Exchange*, 263 U. S. 291, and *Anderson v. Ship-owners Assn.*, 272 U. S. 359, will suffice, we think, to show the challenged arrangement conflicts with the Sherman Act."

The decisions of the Supreme Court in the two cases are now the laws of the land. There is no appeal from them. The producers are talking about an application to the Supreme Court for a reargument of the case; but their chances of having it granted are very slim; and in case their request were granted the chance of having the Court reverse itself when there was no dissenting opinion is hardly to be believed.

I wonder whether every one of you realize the import of these two decisions. In addition to the direct effect
(Continued on last page)

"Lightnin'"—with Will Rogers

(Fox, Dec. 7; running time, 94 min.)

Very entertaining, mostly because of Mr. Roger's presence in the picture; he is the one who gives it the natural, human touch that makes it enjoyable. One feels much sympathy for Lightnin' (Mr. Rogers) when his wife orders him to leave their home because he refuses to sign a deed for the sale of their hotel to a group of men he feels are dishonest. The picture is suspenseful almost to the very end, especially some of the scenes in which the hero evades the Sheriff, who desires to serve him with a warrant. There are many humorous situations, particularly one in a court room when Lightnin' assumes the role of a lawyer in cross-examining witnesses in his divorce case. There is only one fault, and that is, the plot drags and becomes tiring at times. This is due mostly to the slow action:—

Lightnin's wife is the owner of a hotel in Nevada, at which divorcees stay. A group of unscrupulous men try to buy it with spurious stock. Lightnin's wife and daughter think it is a very generous offer but he knows otherwise and refuses to sign the deed. His wife and daughter both turn against him. He is ordered to leave, and he does so. The villain by constant suggestion finally has Lightnin's wife file a suit for divorce, after which her husband's signature would not be necessary on the deed. Lightnin' returns to town to testify in an action against the hero and to his surprise finds his wife in court ready to divorce him. He exposes the villain, and his wife begs for forgiveness; she asks him to go back home with her. The hero and Lightnin's daughter had fallen in love with each other. They are all united.

The plot was adapted from the stage play by Winchell Smith and Frank Bacon. It was directed by Henry King. Others in the cast are Louise Dresser, Joel McCrea, Helen Cohan, Sharon Lynn, J. M. Kerrigan, and others. The talk is clear.

"Madonna of the Streets"

(Columbia, Dec. 1; running time, 72 min.)

An indifferent drama. The heroine does not awaken much sympathy because of her schemes to obtain a fortune which had been inherited by the hero, the nephew of the man she had been living with, who had promised her all his money, and who had died before he had a chance to change the will. It is not pleasant to see her win the hero's confidence and respect through trickery, although at the end she reforms because of her love for him. There is one scene that is particularly suspenseful; it is that in which the heroine is recognized by the hero's lawyer:—

The heroine goes to California, where the hero is conducting a mission on the waterfront for the poor, to obtain the fortune he had inherited and which she felt rightfully belonged to her, because it had been promised to her. She arouses the sympathy of the hero by pretending that she was hungry and disgusted with life. They become friendly and he offers her a position in the mission, which she takes. The hero breaks his engagement to his fiancée, a wealthy girl, who did not understand him or his work. When he and the heroine are on a visit to his country home to look over plans for the building of a mission house with the money he had inherited, he finds a letter awaiting him which had been sent to him by his uncle before he died, telling him that he was going to leave all his money to a woman who had been living with him. The hero determines to have the fortune given to the girl and he communicates with the attorney to find her. The attorney, an old friend of the heroine, at the request of the heroine, tells the hero that she is dead. The heroine, married to the hero, feels conscience stricken and confesses to the hero, who leaves her in disgust. She later displays her courage and love for him and he forgives her. They build the mission house with the money.

The plot was adapted from the story "The Ragged Messenger" by W. B. Maxwell. It was directed by John Robertson. In the cast are Evelyn Brent, Robert Ames, Ivan Linow, Josephine Dunn, J. Edwards Davis and Richard Tucker. The talk is clear.

"Today"—with Conrad Nagel

(Majestic Pictures Corp., Nov. 15; running time, 70 min.)

Although excellently produced, it is unsuitable for both children and adults, for the reason that the story revolves around a selfish woman, who resorts to selling her honor for beautiful clothes and jewels. One is shown the apartment to which this woman goes to carry on such affairs, and how the affairs are arranged by the "mistress" of the apartment. The heroine evokes no sympathy because of her intolerant and selfish attitude, and immoral actions. The only redeem-

ing feature of the picture is the performance by Conrad Nagel, as the husband:—

The hero loses his entire fortune in the stock market crash. His wife, the heroine, a beautiful but vain person, is horrified when she hears of this and refuses to give up her jewels so that the hero might sell them and pay back part of his debts. She rushes to her room and sobbing falls on her bed and goes to sleep. She has a dreadful nightmare in which she pictures herself in much cheaper surroundings, against which she revolts. Her great desire for beautiful clothes, furs and jewels leads her to carry on illicit affairs with other men so as to obtain these things. Her husband discovers this and when he confronts her in the apartment where she carried on such affairs, he kills her. At this point she awakens and is so glad to be alive that she begs the hero to take the jewels and sell them, saying that she will stick by him and help him rebuild his fortune because she loved him. (There are two endings; in the one, the actions of the wife and her murder are a reality.)

The plot was adapted from the stage play by Abraham Schomer and George Broadhurst. It was directed by William Nigh. Others in the cast are Catherine Dale Owen, as the heroine, Sarah Padden, John Maurice Sullivan, Judith Vosselli and others. The talk is clear. Good only for adults in cosmopolitan centres.

"River's End"—with Charles Bickford

(Warner Bros., Nov. 8; running time, 75 min.)

A good Canadian mounted police picture, of the program grade. It was made in silent form several years ago, by Marshall Neilan. It is a dual role subject, and Mr. Charles Bickford handles both parts intelligently and effectively. The faith a young boy has in the hero is the strongest point in the story, which has been photographed in a beautiful outdoor background; and as there are no sex angles in it that might offend, the picture may be seen by the entire family:—

The hero, wanted for murder, is captured by a sergeant of the Canadian mounted police, who is the exact likeness of the hero. On the trip back the sergeant dies of exposure and the guide, who had learned to like the hero, induces him to assume the sergeant's identity, instructing him as to how to do so successfully. At the headquarters the deception is successful except with the little son of the guide, a former buddy of the sergeant. But the boy, who had learned to like him, does not expose him. He and the Commander's daughter (heroine) fall in love with each other; but a rival for the heroine's hand receives information to the effect that the hero had a wife and children in England. The hero learns that his innocence of the false murder accusation has been proved but dares not reveal his identity until the guide arrives. When the stage coach reaches the post, however, it is learned that the guide had died. The hero tells everything to the heroine, who does not lose faith in him. With the guide's son, the hero goes away. But he finds the heroine waiting for him.

The story is by James Oliver Curwood; the direction, by Michael Curtiz. Evelyn Knapp is the heroine. Charles Bickford does good work. Junior Coghlan, J. Farrell McDonald, Zasu Pitts, Thomas Stantschi, Walter McGrail, David Torrence and others are in the cast. The sound is clear. (Out-of-town review. Not a road show picture.)

"Tom Sawyer"—with Jackie Coogan

(Paramount, Nov. 15; running time, 85 min.)

This book was produced with the idea of drawing to the theatres children, which have been driven away more or less since the adoption of sound; it contains material that appeals to young folk. But it should please also adults, if they can be drawn into the theatres, because it contains situations with deep human interest. The situation where the little hero, who had run away from home with two companions and the three were thought of to have drowned, is shown returning home at night and kissing his aunt, is full of pathos. There are other pathetic situations all the way through. The situation in the church, where services were held for the supposed dead youngsters, is humorous, particularly when the three youngsters are seen hiding behind a wood partition in the balcony and later when they make their presence known. There are other humorous situations all the way through.

The picture has been founded on the book by Mark Twain. It was directed by John Cromwell. Jackie Coogan takes the part of Tom Sawyer, Junior Durkin that of Huckleberry Finn, Mitzi Green that of Becky Thatcher, Tully Marshall, Lucien Littlefield, Ethel Wales, Charles Sellon and others in the cast. The talk is clear.

"Oh, for a Man!"—with Jeannette MacDonald and Reginald Denny

(Fox, Dec. 14; running time, 78 min.)

This story bears somewhat a close resemblance to the story of the M-G-M picture, "A Lady's Morals"; it has to do with a prima donna; only that in this story also the hero has an operatic voice. The picture has been produced well; therefore it should hold the interest of cultured picture-goers. But it is doubtful if those of the rank and file will enjoy it. There is some pathos, and excellent singing, and the interest is held fairly tight all the way through:—

A burglar enters the apartment of the heroine, a famous prima donna, for the purpose of robbing her. Just as he is about to chloroform her she, in resisting him, calls out her name and the hero, changing his intentions, tells her he has heard her sing in the theatre, and that he liked her voice. He tells her that he, too, has a good voice. The heroine, attracted by his good appearance, asks him to sing for her. He does so and she discovers that he has a strong voice, which may be cultivated. She makes an appointment with him for the following day. She assures him that she does not intend to deliver him to the police. The hero calls. The heroine is able to convince her impresario that he is a good bet. He engages him at a small salary. The heroine is so madly in love with him that she marries him. But he does not relish the idea of being a prima donna's husband. Consequently, the heroine gladly gives up the stage. They visit Italy, but he is rude to her friends. She, however, bears it all with forbearance, because she loves him. Soon the hero is tired of his life of inactivity and leaves her. She returns to America and to the stage. She makes a successful re-entry but she is heart-broken because the hero is not there to share her success with her. Soon, however, the hero returns to her.

The plot has been founded on Mary F. Watkins's magazine story, "Stolen Thunder." It was directed by Hamilton MacFadden. Marjorie White and Warren Hymer support Miss MacDonald and Mr. Denny. The sound is good. ("She's My Girl" was the original title. Charles Farrell and Joyce Compton were to appear in it; therefore, it is a star substitution, even though Jeannette MacDonald and Reginald Denny fit in the parts much better.)

"Little Caesar"

(First National, released in February; 81 min.)

A well produced gangster story, depicting realistically the rise and fall of a gunman. There is plentiful gun play, and the action is swift all the way through. But it is unsuitable for the youth and for children, because of its demoralizing nature; it glorifies a crook. Many devout church-goers may be offended also by the sight of a murder committed at the doorsteps of a church. Other picture-goers may feel gloomy because of the unhappy ending; the gunman-hero is shot and killed in the end:—

The hero, nicknamed Little Caesar, aspires to become a gang leader. With his pal, formerly a ballroom dancer but now a gangster, he goes to a big city. There the hero joins a gang. His pal gets a job as a dancer in a rival gangster's cabaret. The hero earns a reputation for bravery and recklessness and becomes an egotist. The Crime Commission orders the city cleaned up of gangsters. During a job the hero shoots and kills the head of the Crime Commission, who had interrupted the holdup. The gangsters escape and the hero takes charge because the gang leader had lost his nerve. The pal learns of a plan to murder the hero. He tries to reach him in order to warn him but is too late; the hero is wounded when the rival gang try to trap him. One of the members of the gang loses his nerve and tries to hide away from the gang. The hero is notified that he was seen entering a church to confess and he decides to make an example of him; he shoots and kills him at the doorsteps of the church. The hero becomes an assistant to the biggest racketeer in the city. He asks his pal to become his right-hand man but the latter refuses, because of his love for a girl, which love had aroused a desire in him to quit the racket. The hero, enraged, follows him to the girl's apartment and wounds him. The pal's sweetheart notifies the police, and the gang is broken up. His glory gone, the hero learns that he had been accused of being a coward. To show that he was brave, he telephones a detective. The telephone call is traced and he is surrounded; he is shot and killed during the gun battle that ensued.

The plot was taken from the well known book by W. R. Burnett; it was directed by Mervyn Le Roy. Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell, William

Collier, Jr., George Stone, Sidney Blackmer, and Ralph Ince are in the cast. The sound is clear. (Not a road show picture. Out-of-town review.)

"The Lottery Bride"

(United Artists, Oct. 25; running time, 81 min.)

A mediocre entertainment. If it were not for the fact that there were certain scenes in which Joe E. Brown and Zasu Pitts appear, which are usually amusing, the picture would be boring. The story is silly, has very little suspense, and is too long drawn out. None of the characters seem to arouse much sympathy. And there is too much singing. At the least provocation the characters burst into song, whether it be to express joy or sorrow. There is one scene in which a dirigible is supposed to crash into an ice peak. This looks so theatrical and unreal that instead of arousing sympathy one is apt to burst into laughter. The action takes place in Norway:—

The hero, who had been in love with the heroine, leaves town where he had been studying at the University, because of a misunderstanding with the heroine. The heroine, in despair, offers herself as a picture bride, to be sent north, where men won women as wives by drawing numbers in a lottery. The hero wins her number but without even looking at the picture or realizing that it was the heroine he had won he turns his winning number over to his brother, who is overjoyed at winning so beautiful a bride. When the heroine arrives the hero is shocked to find that she is the girl his brother is to marry. He warns her not to tell his brother about them because he wants to see him happy. She abides by his wishes. Not until the hero leaves with a group of explorers in a dirigible to go to the Pole, and the heroine expresses her emotions, does his brother realize that the two love each other. The dirigible crashes into an ice peak and the hero's brother starts out in a dog sled to find his brother. He is successful. The heroine collects a group of men who leave in a ship, break through the ice, and find the hero and his brother just as they were about to freeze. Everything is explained and the hero and the heroine are reconciled.

The story was written by Herbert Stonhart, with music by Rudolph Friml. It was directed by Paul L. Stein. In the cast are Jeanette MacDonald, John Garrick, Robert Chisholm, Joseph Macaulay, Harry Gribbon and Carroll Nye. The talk is clear.

"Viennese Nights"

(Warner Bros., January 3; running time, 97 min.)

A very good operetta. The plot has more substance than have most of such type of pictures. There is a great deal of pathos, particularly toward the closing scenes, where the heroine, then an old woman, hears the opera which was composed by the man she loved but did not marry, played by an orchestra that was led by his grandson. The music is melodious but it lacks in high and low frequencies, because the recording has been done on disc. The picture is entirely in colors; although the effect is beautiful for the average person, many of the primary colors are missing by reason of the fact that no two-color process can reproduce all the primary colors. The long shots are blurry.

The story unfolds in Austria and deals with a young woman (heroine) who is in love with a student of music. But her father forces her marry an officer of the Emperor's guard, a Baron. The hero is heart-broken and in time leaves for America. In America he fails to gain recognition as a composer. He plays with an orchestra at a theatre, and works on an opera in his spare time. He marries a common woman and his life is full of misery. The heroine, while on a visit to America with her husband, visits the theatre. They recognize each other. They have many talks but the heroine returns to her husband in Vienna. Years later the heroine, now old and broken down in health, hears the grandson of the hero lead an orchestra at a concert in which the opera composed by him (her dead sweetheart) was played. This young man was in love with her grand-daughter. She requests that the young man be presented to her. They visit the places where she had visited with his grand-father and, sitting on a bench, she expires.

Oscar Hammerstein 2nd and Sigmund Romberg wrote the romantic tale; Allan Crossland directed it. Alexander Gray and Vivienne Segal take the leading parts. Jean Hersholt, Walter Pidgeon, Louise Fazenda, Alice Day, Bert Roach, and others are in the cast.

Not a picture for the masses. (It has not yet been shown in Chicago, and therefore it cannot be classified. But I am sure it will not be a road show picture for those who hold franchise with the original road show clause.)

they will have in banishing compulsory arbitration and credit committees, organized by the producers collectively, they have also a lateral effect. For instance, for several months, the producers have been organizing a, what they have called, Federal Checking Bureau, the object of which was to check up the receipts whenever a picture of one of the members should play on a percentage basis. A setting up of such a Bureau may now be a violation of the Court's decree, and may have unpleasant consequences for them if they should attempt to set it up. The elaborate plans they made for zoning are knocked cold; if they should attempt to carry them out they may be in contempt of court, in which case there may be serious consequences.

There are other lateral effects, just as serious to the producers, and just as important to the independent exhibitors. These will be discussed in a future article, when all the needed material is gathered and the matter is discussed with lawyers. At this time I may say that the bondage of the independent exhibitor from the clutches of the lawbreakers is now at an end; no exhibitor need longer complain of mistreatment if he should demand respect for his rights under the law.

FOX AND PARAMOUNT HAD BETTER LOOK OUT!

Information has reached this office that Paramount-Publix and Fox Film Corporation are negotiating so that Fox will take over the Paramount-Publix Theatres in San Francisco, Portland and Seattle to manage them on a twenty-year lease or agreement.

An agreement of this kind, consummated after the Supreme Court of the United States has upheld Judge Thacher in the Arbitration case and reversed him in the Credit Committees case, may have serious consequences. The executives of the two companies had better read Judge Reynolds' words carefully before going through with such an agreement.

An agreement of this kind has a tendency to eliminate competition among themselves and between them for outside product.

RKO CONTAMINATED BY WARNER BROS.

The theatre department of RKO seems to have been contaminated by the tactics of the Warner Bros. theatre department. From St. Louis comes to this office a clipping of an advertisement inserted by the RKO theatre in the local papers. Some of the wording reads as follows:

"SHE WANTED ONE MAN—HE WANTED MANY WOMEN. He played with SIN . . . philandering with Women . . . Gambling with the future . . . burning up the Present with SEX-FLASHING 'It Girls.' . . . SHE WAS AN UNWANTED WIFE. . . . SHOULD SHE TRADE HER VIRTUE for a wave of wild abandon? Should she accept love as a RACKET? SHOULD she PLAY with MEN as he played with SIN?—Here St. Louis—The raw material of life moulded frankly—fearlessly—daringly. The truth so bare it will amaze you—dealing with the potent force of life—MARRIAGE."

This paper has been under the impression that the RKO executives are immune to the temptation of filthy advertising. It was wrong!

LOOK OUT FOR GIFT GRAFTERS!

Certain persons visit theatre owners and, by making them believe that they can increase their box office receipts by passing free gifts to their patrons, induce them to sign up an agreement with them.

On the strength of such an agreement, these persons visit the merchants and make advertising tie-ups, collecting considerable money from them. But after collecting the money they vanish.

If any such operators should call on you, unless they are able to satisfy you with strong references that they are honest, you should call the police, suggesting an investigation of these persons.

You should be careful even if they present you with strong references. Ask for time to communicate with those who have given the references. You should ask them also for at least fifty names of exhibitors where they worked their stunt honestly.

A CONSPIRACY SUIT AGAINST PRODUCERS BY AN INDEPENDENT EXHIBITOR

Edward Quittner, an independent exhibitor of Middletown, New York, has brought a suit against Motion Picture Producers & Distributors of America (the Hays organization), Paramount-Publix Corporation, Adolph Zukor, Sam Katz and Sidney R. Kent for conspiracy, the purpose of which has been, as he claims, to put him out of business, Paramount-Publix being accused of being the instrument by which this object was to be attained through the theatre it put up in Middletown. He demands more than five million dollars for damages. Arthur Butler Graham, of the firm of Graham & Reynolds, is his attorney. Mr. Graham is a noted lawyer, and is not unfamiliar with motion picture things and people, for in 1910 he represented independent motion picture interests in their proceedings against the Motion Picture Patents Company, which proceeding five years later resulted in the breaking up of the monopoly of that company.

In claiming that the defendants conspired to put him out of business, Mr. Quittner accuses Paramount-Publix of erecting and putting in operation a theatre in his town; of charging lower prices of admission than it charges in others of its theatres in that territory; of stationing one of its employees at the State Theatre, which is owned by him, for the purpose of dissuading customers from entering his theatre; of requesting other motion picture companies to withhold from him and to defer leasing to him their films, a request they complied with in most instances; of changing its bills more frequently than is customary so as to make the films unavailable for him; of inserting in the local papers advertisements informing the people of Middletown that certain pictures which he was to show at the State Theatre were to be shown at a theatre operated by it in a town nearby; of forcing other distributors to grant unreasonable and discriminatory protection to other towns, not competitive to Middletown, and of other acts, all intended to put him out of business.

In the last eight years there have been many suits brought by exhibitors against producer-distributors, but not one of them was entered so well prepared as is this suit. To begin with, Mr. Quittner's son, Joe Quittner, who is manager of Edward Quittner's theatres, was U. S. Assistant Military Attache in Switzerland during the war, and was attached to the Intelligence Service; therefore he knows how to gather information and evidence. In the last two years, Mr. Joe Quittner has been doing nothing but gather the necessary evidence to help his father; he had received threats now and then and, feeling that Paramount might carry them out, he started getting his facts together. He has in his possession dates of telephone conversations, telegrams, letters, dates of visits from Paramount representatives, and from him to such representatives, copies of letters exchanged between distributors referring to his case, original letters and telegrams, and everything that happened, the object of which was either to intimidate him to sell or to make it impossible for him to get first-run film, or second-run film at reasonable prices. When Paramount and those of the other producers that are implicated in the alleged conspiracy "tackled" Quittner they stepped on a sleeping lion's tail: it will prove a costly step for them, particularly after the kind of decision that was rendered by the U. S. Supreme Court in the Arbitration and the Credit Committee cases. It will not be necessary for Mr. Quittner to prove conspiracy; that has already been proved, by the Courts themselves.

The industry will be watching the outcome of this case with great interest, for it will have a great effect on its future interrelations, particularly on the question of "protection."

A CORRECTION

In the article, "WHEN THE INDEPENDENT EXHIBITOR USES THE PRODUCERS' TACTICS!" which was printed in the November 22 issue, it was stated that Johnny Gentile was "kicked out" of the Hays organization. Mr. Gentile assures me that he was not kicked out but that he resigned voluntarily.

HARRISON'S REPORTS

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, DECEMBER 13, 1930

No. 50

Sound Advice to the Producers and to Mr. Hays

"The return of the deposit system in the contractual relations between motion picture distributor and exhibitor," states *Exhibitors Herald-World*, of November 29. "is seen in trade circles here as a possible result of the decisions handed down by the United States Supreme Court this week holding illegal the arbitration clauses of the Uniform Contract and the Credit Committee arrangement."

Knowing as I do that statements in the trade papers on all important matters are inspired by the Hays organization, or by some responsible producer, I have no hesitation in believing that this statement, too, was inspired by the same source. Similar statements were printed in the trade press frequently ever since Judge Thacher handed down his famous decree. These statements usually contained implied threats against the exhibitors for having favored the elimination of arbitration, as if they were responsible for the kind of decision Judge Thacher made. In some of these statements, it was suggested that the exhibitor would be given the choice of either accepting arbitration, in a modified form, or of having to put up deposits.

That these implied threats represented the sentiment of all the producer-distributors no one can doubt. This prompts HARRISON'S REPORTS to call to the attention of the producers and of Mr. Hays a certain Supreme Court decision on concerted action, and to give them a piece of sound advice. The case is that of *United States v. U. S. Steel Corporation*, 223 Fed. 55; it involved, among other acts, a situation where representatives of the leading companies in the industry were accustomed to meet periodically at dinner, to discuss trade conditions, including prices.

In discussing such arrangements in general, Circuit Judge Buffington said:

"When, therefore, individuals or corporations make distinct contracts with each other, either in the form of pools or other arrangements, dividing territory, limiting output, or fixing prices, there can be no question about the illegality of such contracts. And it makes no difference whether or not the agreement attempts to fix a penalty for its breach. The essence of the offense is that agreement; the penalty is merely an incident; so that a so-called 'gentlemen's agreement' to divide territory, etc., is quite as illegal as a formal pool with a formal penalty. In a gentlemen's agreement the sanction is the sense of honor, the moral obligation, the indefinite, but real, force that in some instances compels persons to keep their promises simply because they were promised."

In reference to the arrangement there under consideration, the judge concluded as follows:

"We have no doubt that among those present some silently dissented and went away intending to do what they pleased; but many, probably most, of the participants understood and assented to the view that they were under some kind of obligation to adhere to the prices that had been announced or declared as the general sense of the meeting. Certainly there was no positive and expressed obligation; no formal words or contracts were used; but most of those who took part in these meetings went away knowing that prices had been named and feeling bound to maintain them until they saw good reason to do otherwise. . . . The final test, we think, is the object and the effect of the arrangement, and both the object and the effect were to maintain prices, at least to a considerable degree."

The intent of the law is clear. And yet the producers are attempting, by concerted action, to institute either arbitration or deposits. How can they justify the demand of deposit from a man who had always fulfilled his obligations in accordance with the letter and the spirit of the

contract, who had never been summoned before the arbitration board on any complaint, who had always paid promptly for his film?

The producers and Mr. Hays had better read Judge Thacher's decree more carefully; paragraph 9, with its subdivisions, (a), (b), and (c), is very clear as to what they can or cannot do. If they do not understand its meaning clearly, they had better consult lawyers about it; but different lawyers from those they consulted before.

As far as you, the independent exhibitors, are concerned, let me say that, if you always fulfilled your obligations with the exchanges, you should reject their demand for a deposit in case you should refuse to sign an arbitration agreement. If two or more exchanges should reject your contracts because of your refusal to put up deposits, enter a complaint against them with the Department of Justice on the ground that they violated the Thacher decree. You do not have to prove conspiracy; conspiracy is self-evident. Remember that the producers are under suspicion; they have been declared law violators and their acts must be like those of Caesar's wife—above suspicion.

THE POSSIBLE CONSEQUENCES OF THE FILTHY ADVERTISING STARTED BY WARNER BROS.

The Rialto Theatre, a Universal house, in Washington, D. C., had the following advertisement in the *Washington Star* of December 3:

"What daring dates this young married girl makes! It took a dozen different men to entertain her, and each was a prelude to a relation, more intimate and more passionate. You must see Conrad Nagel and Catherine Dale Owen, in 'Today.' Cleopatra and Salome were amateurs compared with this society wife, who lived for good times. . . . This amazing drama of cheating wives tells the answer in daring truthfulness."

The advertisement appeared on the day Congress convened, and many Congressmen were wild. The matter was discussed by many of them and they all felt that Federal censorship, not only on pictures but also on advertising, was thought to be the only cure.

It is very clear that the producers have thrown the Hays advertising code of ethics overboard. This paper knew that they were not sincere as to their promises to live up to it, but it did not believe that they would grow so brazen. It is evident that the other producers, when they saw Warner Bros. getting away with "murder" in their advertisements, felt that they should not be left behind; and they followed the Warner example. The Fox theatre, in Philadelphia, had the following wording in the advertisement of the Paramount picture, "The Virtuous Sin": "His Slave for Ever! He wanted women . . . he took them . . . without scruples . . . without conscience . . . 'The Virtuous Sin'—Paramount's Thrilling drama of Passionate Loves and Savage Hates. . . ."

As said before, the producers appear horror-stricken when any one mentions censorship. Yet they are doing everything they can to bring it about. And not only are they going to have censorship, but also other adverse legislation—tax on the admissions, and even on the gross receipts, for example. The pitiful part about it is the fact that, as it has been pointed out before, when bills are passed by the different states taxing theatre receipts, it will not be only the guilty persons who will suffer; the hardship will fall also on the independent exhibitors, innocent victims of theirs.

"The Blue Angel"—with Emil Jannings

(UFA films, Dec. 5; running time, 98½ min.)

A powerful drama, depicting the downfall of a cultured professor, because of his infatuation for a dance hall girl. Emil Jannings and the rest of the cast give such excellent performances that even though the story is morbid and tragic, and drags at times, one never loses interest. The dialogue is half in German and half in English, but it is easy to understand what is said in German, because the action clearly defines the meaning. There is one scene which, for power, has not been surpassed; it is where Jannings goes mad and runs around the hall crowing like a rooster. One feels much sympathy for him and pities him because of his degradation:—

The hero, a dignified professor, learns that the boys of his class had been going to a dance hall every night due mainly to the attractions of a young singer (the heroine). He goes there one night to catch the boys and to warn the proprietor not to allow them in. He meets the heroine and, against his will, is attracted by her. In his confusion he leaves his hat at her place and returns the next night to recover it. Some of his pupils are hidden in the heroine's room and watch him drink with her. He stays overnight with her and when he arrives at his class room the next morning he is met with derisive shouts by his pupils. The principal, finding out the cause of the rumpus, orders him to resign. This he does. He goes back to the dance hall and asks the heroine to marry him, to which she consents. They are married. He travels around with the theatrical company she is connected with and becomes the under-dog, doing everything from acting as maid to his wife to selling vulgar picture post cards of her. Eventually he is made the clown of the troupe. The company procures a contract at the hero's old home town where he is forced to appear as a clown. One of his duties is to crow like a rooster when the magician hits him with an egg. He is so embittered when he sees his old friends and school teachers at the hall that he goes mad, and cannot stop crowing. He is put in a straight jacket, and when he is let loose he wanders out of the place, goes back to his old class room, and there falls on his old desk and dies.

The plot was adapted from a novel by Heinrich Mann. It was directed by Joseph Von Sternberg. Others in the cast are Marlene Dietrich, Kurt Gerron, Rosa Valetti, Hans Albers and others. Although the talk is clear, the sound is only fair, and at times poor.

"Man to Man"

(Warner Bros., released December 6; time, 68 min.)

Pleasing! It is a small town story, but human and sympathetic; it deals with the affection of a father, who had been sent to jail for a murder he had committed, and of the unhappiness of his son, who felt deeply the humiliation of being the son of a murderer. There are several tensely dramatic situations. The construction of the plot is artistic, and the direction shows excellent judgment and good taste:—

The hero leaves college when the story of his father's having committed a murder becomes known to everybody in the school. He returns home, tries to secure a position and has a hard time at it, because of his father's act. He eventually accepts one as a bank teller at the bank of a loyal friend of his. The hero assumes a cold attitude towards his father, even though every one tells him that the murder was just and deserved. He falls in love with the heroine, an employee at the bank. She advises him not to feel his father's deed keenly, but to stand by him. The day the father is liberated many friends go to the station to meet him, but the hero does not go. The father regrets his son's attitude but understands. Later father and son meet, but the hero's attitude is cold. The father, however, is patient. He opens a barber shop across the street from the bank. On the opening day the father enters the bank to get small change. When he leaves, the son discovers a shortage of two thousand dollars in his accounts. Believing that his father had taken the money, when he is called to explain he assumes the guilt so as to shield his father. Both are held. The heroine, however, through a clever ruse, catches the real culprit, another teller, who hoped to place the hero in her ill graces because he wanted her as a wife. The hero and his father, who are freed, find in their trials firm love for each other. Hero and heroine marry.

Ben Ames Williams wrote the story. Alan Dwan has directed it. Grant Mitchell is the father, and Phillips Holmes the son; both do excellent work. Lucille Powers, Charles Sellon, Russell Simpson, Otis Harlan, Robert Emmett O'Connor, and others are in the cast. (Out-of-town review. Not a road show.)

"The Boudoir Diplomat"

(Universal, Dec. 8; running time, 67 min.)

An entertaining comedy, produced very lavishly. It is a sophisticated picture, suitable for high-class audiences, but it is doubtful if it will appeal to picture-goers of the rank and file. There is a sex angle in the picture, but it has been handled delicately so that it does not offend one. There are many humorous situations, which arise when the hero is forced, as a diplomatic move, to make love to the wives of prominent ministers. There are some suspenseful moments, because one fears lest the hero be detected by the husbands:—

The hero, an attache, by making love to the wife of the ambassador from his country, had been able to attain a high position in the embassy. She, however, is madly in love with him and because of her jealousy forbids him to pay attention to any other woman. He is in love with a young girl, whom he expects to marry, but he is forced to keep this a secret. The ambassador orders him to make love to the wife of the War Minister so that he may persuade her to induce her husband to sign a treaty. He accomplishes this. When the ambassador asks him what he desired as a reward, he requests that he be made the ambassador to a distant country, so that he might marry the girl he loved and in that way evade the woman he had been forced to make love to. His request is granted and he marries the girl he wants. The other women regret losing him.

The plot was adapted from the stage play, "Command to Love," by Rudolf Lothar and Fritz Gottwald. It was directed by Malcolm St. Clair. In the cast are Betty Compson, Ian Keith, Mary Duncan, Jeanette Loff, Lawrence Grant, Lionel Belmore and Andre Beranger. The talk is clear.

"Part Time Wife"—with Edmund Lowe, Tommy Clifford and Leila Hyams

(Fox, released December 28; running time, 74 min.)

Excellent! The love which young Tommy Clifford, the lad who was brought from Ireland to act in "Song of My Heart," shows for his dog certainly brings gulps to one's throat. Edmund Lowe, as the hero, gets a big share of the sympathy, because of his thoughtfulness in sending for the boy's dog from Ireland. The scene where he and Leila Hyams are shown taking the dog to their young protege at his shack in a desire to surprise him stirs one's emotions to the very depths. The picture is full of touching scenes, thanks to the sympathetic personality of young Clifford, and to the good acting of Edmund Lowe. There are a few suggestive scenes. These occur between hero and heroine when the hero begged his wife to remain with him at the house. To adults what the hero had in mind will be plain; but not to young children. Nevertheless, they could have been toned down during production, even though they concern husband and wife:—

Edmund Lowe, a big business man, is so mean to his wife, Leila Hyams, that she decides to leave him. Lowe is disconsolate but too proud to ask her to go back to him. Although he hated golf and had been condemning his wife for her devotion to the sport, he takes up golf. At the field, Tommy Clifford, his young caddy, resents his uncivil treatment and refuses to act as a caddy to him. Lowe regrets his manner and apologizes to the lad. The two establish a close friendship. Young Clifford meets Leila Hyams and, not knowing that she is the wife of Lowe, arranges matters so that they meet. They hide from him the fact that they are husband and wife. Walter McGrail covets the heroine. This makes Lowe jealous. At a golf match young Clifford's little dog spoils the hero's game but Lowe does not get angry. The dog, however, spoils the game also of McGrail, by carrying the ball away. But Lowe requests that the award be given to McGrail. Reconciliation eventually takes place between Lowe and Miss Hyams.

The plot has been taken from "The Shenner Newfounder," by Stewart Edward White. Leo McCarey has directed it. The talk is clear.

"The Yellow Mask"*(British Int., Dec. 5; running time, 70 min.)*

Mediocre! The story, a musical melodrama, is silly and the characters behave likewise. No one arouses any sympathy, and moments that are supposed to be dramatic are comical; as for instance, when the hero, in an aeroplane, is shot at from the villain's ship: the aeroplane falls, crashes through the ship into the cabin where the heroine is being held; the hero emerges from the wreck without a scratch. There are other illogical situations, and as a whole the picture is dull and boring:—

The villain, a Chinese prince, has his agents steal a valuable jewel from the royal house in England. He abducts the heroine, whom he desires, and sails for China. The hero, a British officer, sets out in his aeroplane to overtake the villain's boat. When the villain spies the aeroplane he shoots at it, brings it down and, discovering that the hero was the occupant of it, has him put in chains. Once in China he attempts to force the heroine to marry him, but she refuses. He forces her, however, to consent, when he flogs a man, supposedly the hero. Another man had taken his place, and he had escaped and gone for help. He arrives just in time, with help, to prevent the marriage of the heroine to the villain. The villain is killed by one of the soldiers.

The plot was adapted from Edgar Wallace's play, "The Traitor's Gate." It was directed by Harry Lachman. In the cast are Dorothy Seacombe, Lupino Lane, Warwick Ward, Wilfred Temple and others. The talk is fairly clear.

"Follow the Leader"*(Paramount, Dec. 13; running time, 76 min.)*

Ed Wynn and Lou Holtz, two well-known stage comedians, make this picture hilariously funny. The story does not mean anything, for there is hardly any plot; but the situations are so humorous, and Mr. Wynn's "gags" so original, that one is kept laughing throughout. Wynn is amusing, particularly when showing some of his inventions, as for instance a typewriter carriage, in which he places a corn instead of the roller, and uses the space key in order to pass the corn from one end to the other and thus make it easier for one to eat it. He has many other such "insane" ideas, one funnier than the other. Because of his timidity, he finds himself in many mirth-provoking situations:—

The hero (Ed Wynn), a stage-struck waiter, is intimidated into becoming the leader of a "tough" gang; he feared to refuse them. He is ordered to kidnap a famous stage star in order that the heroine, an understudy, might be placed in her part and in that way become famous. He finally accomplishes this and the heroine does become famous. She is offered a position in Paris, which she accepts. There is a misunderstanding between the heroine and her sweetheart, a musician in an orchestra, who loved her. In time she returns, and through the efforts of the hero, they are united. The hero receives an offer from the Parisian manager of the heroine, to go on the Paris stage.

The plot was adapted from the musical comedy, "Manhattan Mary." It was directed by Norman Taurog. In the cast are Stanley Smith, Ginger Rogers, Lida Kane, Ethel Merman, Bobby Watson and others. The talk is clear.

"The Princess and the Plumber"*(Fox, Dec. 21; running time, 71 min.)*

A fairly entertaining picture, with a charming love affair. The end is particularly suspenseful; it is shown that the heroine's father forces her to marry the hero, much to their delight, without his realizing that he was not marrying her to the man he had arranged for her. And there is a good deal of wholesome humor throughout:—

The heroine, a Princess, is bored with the secluded life at her father's castle. Her father, very much in need of money, leases the castle to a wealthy American and at the insistence of his tenant had arranged to have steam heat put in. The hero, son of the vice-president of the heating company, was sent by the firm to supervise the work. Before going to the castle, he rescues the heroine from injury when her horse went wild, and they become friendly. Thinking that she was joking when she told him that she was a Princess, he tells her that he is a Duke. She believes this and falls in love with him. She is disillusioned when

she finds him at the castle fixing pipes and refuses to speak to him. The wealthy American arrives and with him two guests, one a dissipated Baron. The latter immediately pays attention to the Princess, much to the hero's disgust. The Baron, finding her alone one day, attempts to make love to her; but she is rescued by the American tenant, who throws the Baron out. The Baron swears to have revenge. When he goes to Paris he spreads a rumor that the American had seduced the Princess. The Princess' father, spending a vacation in Paris, hears of this and writes a letter demanding that the American marry his daughter. He arrives at the castle, and mistaking the hero for the American, forces him to marry the heroine. The two young people are very happy because they are in love with each other. They rush away in an aeroplane before her father finds out about his mistake.

The plot was adapted from a story by Alice Duer Miller. It was directed by Alexander Korda. In the cast are Charles Farrell, Maureen O'Sullivan, H. B. Warner, Joseph Cawthorn, Bert Roach, Louise Closser Hale and others. The talk is clear.

"The Dawn Trail"—with Buck Jones*(Columbia, Dec. 1; running time, 63 min.)*

Just like the other Buck Jones westerns that have been released by Columbia—a very good melodrama, with fast action. There is considerable human interest in the scenes where the hero has to make a choice between his duty and his love for the heroine; her young brother, a cattleman, while intoxicated, had shot and killed a shepherd and the hero was bent upon arresting him and having him tried fairly, despite the heroine's pleadings. The heroine, however, although she repeatedly stated that she hated the hero for it, loved him so sincerely that, when the hero's life is placed in danger by the plottings of the cattlemen, who were led by her father, she did not hesitate to run to his aid. The war between the cattlemen and the shepherders is ended when the heroine's father shoots and kills his son, whom he had taken for a shepherd.

The story ends with a stampede of cattle, in which the heroine's life was placed in danger. The hero rides his horse fast and reaches the heroine, who had collapsed, in time to take her and put her in a ditch, covering her with his body, thus protecting her from the feet of the stampeding cattle.

The story is by Forest Sheldon; the direction, by Christy Cabanne. Miriam Seeger plays opposite Mr. Jones. Charles Morton, and others are in the cast. The talk is clear.

"Under Suspicion"*(Fox, Jan. 4; running time, 62 minutes)*

A very good story dealing with the doings of the Canadian mounted police. The interest is held pretty tight throughout, and there are some thrills, caused by the sight of the heroine's riding the rapids in a canoe, and later on by the endangering of lives as a result of a forest fire. There is also a charming love affair, and a liberal sprinkling of comedy. There are some shots of mountain scenery that have not been surpassed in beauty in pictures produced in years.

The story deals with a young man who had joined the Canadian mounted force. The commandant takes a liking to him, but the Inspector had tried repeatedly to discredit him; he loved the heroine and because he had seen her show an interest in the hero, who had once rescued her from the rapids, he was jealous of him. He sends to the War Department in England for the hero's past and learns that he, an aviator, had been court-martialed because a woman with whom he had established a friendship had proved to be a spy, gathering information and transmitting it to the enemy. The truth of the matter was that the guilty person was the hero's young brother, but the hero did not disclaim guilt because he wanted to shield his brother. A fire breaks out and the life of the heroine's father as well as of the other men were endangered. The hero flies in an aeroplane of the force and rescues them. The heroine is able to learn the truth about the hero's past. The Inspector is forced to resign from the force for his underhand work. Hero and heroine marry.

The story is by Tom Barry; the direction, by A. F. Erickson. J. Harold Murray is the hero, and Lois Moran the heroine. J. M. Kerrigan, Erwin Connelly, Lumsden Hare and others are in the cast. The talk is clear. ("The Red Sky" was the original title, but it is not a substitution.)

THE FATE OF THE WARNER AND THE FIRST NATIONAL FRANCHISES IN THE MINNESOTA ZONE

W. A. Steffes, General Manager of the exhibitor organization in Minneapolis, has informed this paper that every First National and Warner Franchise in his territory has been canceled by the exhibitors except one. And that one franchise, he said, is in the hands of the exhibitor's lawyer; he demands that the exchange reimburse his client any monies that is collected from him by misrepresentation, for he calls misrepresentation the act of Warner Bros. of foisting upon him certain pictures as Road Shows, when they did not comply with the provisions of the franchise, which stipulates that, before a picture may be classed as a "road show," it must be shown in the main theatrical district of New York, in Chicago and in one other key city, at advanced admission prices, on a basis of two shows a day, for at least four weeks. And no Warner or First National pictures have so been shown up to this time. Many of their pictures have been shown in New York city in accordance with such a provision, well enough, but not in Chicago, as the franchise stipulates. All their pictures have been shown in that city in grind houses, without an advance in the admission prices.

It is my opinion that even those who hold franchises of these two companies where the road show clause is modified can cancel them on the ground of bad faith. Remember that, when Warner Bros. and First National attempt to pass on the exhibitors of smaller towns as road shows such pictures as have been shown in Chicago for twenty-five cents up to one o'clock in the afternoon, thirty-five cents up to six o'clock in the evening, and fifty or eighty-five cents for the remainder of the night, demanding that the exhibitor exact higher prices from his patrons, they are taking advantage, not only of their customers, the franchise holders, but also of the public. In one instance Warner Bros. tried to pass on the exhibitor as a road show picture "Maybe It's Love." Imagine what a jury would do to them were they to sue an exhibitor for refusing to accept this "junk" as a road show picture, to show it at advanced admission prices.

JOE SCHENCK'S REVENGE

Joe Schenck and Fox-West Coast Theatres, subsidiary of Fox Film Corporation, have had a fight; Fox-West Coast will not book United Artists pictures on, what Schenck considers, fair terms. As a result, he has announced that he is going to start a rival chain of theatres, for he considers such a chain the only means by which he could force Fox-West Coast to book its pictures on fair terms.

Some persons think that Schenck is bluffing; others, that he is serious.

Assuming that he is serious about the matter, this paper wants to give him a piece of sound advice; he should let theatres alone, for they give the chain operators nothing but grief. Fox has already decided to get rid of several in this territory, and the chances are that it is going to get rid of others in other territories. Publix, too, will follow suit, if we are to judge by the statements Sidney R. Kent has made from time to time.

One of the causes of the grief is lack of man-power. In one of the Fox theatres in Brooklyn, the sign that was hung in front of it read: "Moran and Mack, in 'Two Black Cows.'" In another instance, another Fox theatre advertised, "The Manslaughterer."

One of the other causes is the natural antagonism of the American people towards Wall Street control of business, particularly of the amusement business. Such antagonism is being reflected in the numerous bills, adverse to the industry, which have been introduced in the legislatures of many states.

Joe Schenck, instead of threatening to buy theatres to fight Fox with, should first make good pictures and then, by letting the independent exhibitors have them at reasonable prices, help them build up their business and thus become formidable competitors to Fox theatres, eventually forcing the Fox organization to dispose of them. In this manner, the independent picture market will be enlarged, and his productions will have greater opportunities of selling at better prices than the circuits are willing to offer. Joe Schenck knows how little he is getting from the New York chains. This ought to be a lesson to him and an inducement to encourage the independent theatre owners.

HOW PEACE CAN BE BROUGHT ABOUT IN THIS INDUSTRY

The producers are looking for peace in the industry; they feel the necessity of it.

One way by which peace can be brought about is for them to dispose of their theatres, confining themselves to the big cities, to first-run houses in the down-town districts, using them as "show windows."

Circuit operation of theatres has proved, in the main, a failure. It has been the cause of the many adverse court decisions, of antagonism among the public, and of reduced profits. The reduced profits are caused by lack of competent, and in many instances of honest, employees. A competent man will not work for the salary the circuits are paying, for he can obtain a more lucrative position elsewhere.

Circuit operation is not beneficial to the business; because of the fact that every picture produced by the company that owns the circuit must be shown, the production forces grow indifferent. As a result, the quality of pictures suffers. The evidence of it is the fact that never in the history of the motion picture industry has the quality of pictures been so low, when by all rules of logic it should have been the highest; they have had longer experience at production, and they have more money at their disposal.

One of the other detrimental effects is the fact that a bureaucracy is set up, which robs the manager of all initiative. Everything must be thought of in New York; the manager must have a requisition even for a dime's worth of tacks. Even if he had great ideas about exploitation, he cannot carry them out, because some one in New York might fear lest the manager show great ability and cause the loss of his job.

Still another is the fact that many of the employees are hired as a result of political pull; it is not always ability that counts, but friends or relatives.

Unless the producers dispose of their small town theatres, there is grief in store for them.

SCORE CHARGE GRADUALLY DYING

The December Bulletin of ASSOCIATED THEATRE OWNERS OF INDIANA contains the following article relating to the reduction of the score charge:

"The Northwest Theatre Owners Association reports that score charges in Chicago have been cut to as low as \$2 per picture in some cases. The general feeling is that score charge will go one of these days and it might be well to insert in all future contracts you make the clause—'In case of the elimination of score charges by other major companies, my score charge on the above product will be canceled on the unplayed pictures remaining at such time on this contract.'"

PERCENTAGE, GUARANTEE AND "OVERAGE"

Another article contained in the December Bulletin of Associated Theatre Owners of Indiana is about percentage.

"Information is received from other units," states the article, "to the effect that the exhibitors who refuse to give guarantees and overage are now able to buy practically all product without the overage feature. Prices of product are also coming down in view of the depressed condition."

In reference to the "coming down" prices for film, however, this paper desires to correct the editor of the Bulletin. Film prices are not "coming down;" they are down, and have been down for a long time. With more than six million workers and professional people out of employment, what exhibitor can pay the prices he used to pay?

MR. HAYS' STATEMENT

Commenting on the U. S. Supreme Court's decision in the Arbitration and the Credit Committees cases, Mr. Will H. Hays is quoted by the trade papers as having said the following:

"The new decision simply means that the individual distributors will determine with individual exhibitors a system of credit in each case."

It is a very guarded statement, but it proves the point just the same—concerted action; Mr. Hays spoke for all the members of his organization, who control the business.

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HOODWINKING THE PUBLIC

In the November issue of *The Motion Picture Monthly*, a house organ of the Hays organization, there is an article in which an attempt is made to justify the violations by the producer theatres of the Advertising Code of Ethics, which was adopted recently by the publicity directors of the producers under the auspices of the Hays organization. *Publicitas*, which is assumed to be the fictitious name of Mr. Hays, assures the readers of *The Motion Picture Monthly* that he does not attempt to defend any motion picture advertising that violates the Code; that whenever a case comes to the attention of his organization it takes immediate steps to have it "corrected;" that the same violation does not take place twice with the same advertising man; and that such advertising may be only an instance of just one out of fifteen thousand advertisements that appeared that day. This is, he assures the magazine readers, his answer on behalf of the responsible members of his "craft."

"The task of publicizing and advertising to the world the hundreds of motion pictures which are produced each year in this country is," he says, "a staggering one." Every day there must appear 15,000 separate advertisements in 15,000 newspapers, magazines and other media reaching the public. . . .

"Out of this enormous number of advertisements, nevertheless, the fact remains that only a comparative few contain direct misstatements, or are so worded as to be offensive to good taste. And these few, thanks to the self-regulation set under way by the Motion Picture Advertising Code, are rapidly being made fewer. The advertising racketeer who won't submit to any Code is gradually being eliminated from the newspaper columns."

After giving an insight into the mechanics that go to prepare advertising material, *Publicitas* states as follows: "Probably half of the exhibitors, or even more, do not use the material in the press-books but plan their own campaigns."

Since the publicity man and the theatre manager of the producer-controlled theatre cannot violate the policy of the Home Office even in the slightest but must use the publicity material as outlined for them, it is evident that *Publicitas* attempts, by implication, to throw the blame on the independent exhibitors. A cowardly act!

For several weeks this paper has been calling his attention to the "filthy" advertisements inserted by the Warner Bros. theatres in the newspapers in Philadelphia, New York, and other cities, but he has done nothing to put an end to this campaign. This morning's mail has brought me additional clippings. The advertisement of the Mastbaum Theatre about, "The Truth About Youth," contains the following lines: "How Far Must a Girl Go—To hold the man she loves—when she sees him stolen by a sex-haunting siren? Should She Fight Fire with Fire? Loretta Young—A modern girl who wondered if it paid to be good—Conway Tearle—A man of the world who thought one could be bought—David Manners— Mistaking infatuation for True Love—Myrna Loy—For sale to the highest bidder—Innocence versus experience in the mad scramble for a husband!" An advertisement for "Free Love," by the Boyd Theatre, also a Warner house, states the following: "Is Free Love Easier than Divorce?—The doctor said her duty was motherhood—the psychoanalyst advised companionate marriage . . . the lawyer insisted on divorce—All she wanted was freedom to love whom she pleased!"

In view of this proof, what has Mr. Hays done to put an end to it? He says that the "publicity racketeer" is being constantly eliminated. Does he classify the Warner Bros. publicity men as racketeers? Are Warner Bros. a

responsible member of his organization? If they are, why does he not stop them from violating the organization's Code of Ethics? If they are not, why does he not expel them from his organization, making them an example to others? Why does he evade the issue by leading the public to believe that it is the independent exhibitors who are to blame for these advertisements? For that is what he implies when he says: "Probably half of the exhibitors, or even more, do not use the material in the press-books but plan their own campaigns;" it is only the independent exhibitors who can reject the advertising suggestions in the press-books: the publicity men who work for the producer-controlled theatres must use the advertisements sent to them by their home offices, or they must, at least, follow home office policy.

The accusation is definite; it is against a member of his organization. He either can put an end to the violation or he cannot. If he cannot, he should stop pointing his Code of Ethics to the American public, and should refrain from trying to lay the blame where it does not belong.

A DISTRICT COURT DECISION ON ONE PHASE OF THE COPYRIGHT LAW

A Mr. Debaum, who owned and operated a cafe in Los Angeles, California, installed a radio and received musical programs, broadcast from different stations, many of which consisted of copyrighted musical compositions.

Gene Buck, President of the American Society of Composers, Authors and Publishers, sued him in the District Court there on the ground that he performed copyrighted musical compositions of the members of his association for profit but was unwilling to pay royalty. He contended that, although the broadcasting stations were licensed by his Society to perform publicly and to send out in the air their copyrighted compositions, the license, as far as reception was concerned, extended only to those who "picked up" the music for their private use, and not for profit, as was the case with Debaum.

District Judge McCormick, however, decided, on August 19, last year, against the American Society.

"There are certain practical considerations," the Judge said among other things, "that in liberty are of such importance that an extension of the property right that is made secure by the Copyright Act of the facts of this case would be harmful, unnecessary, and would lead to endless confusion and disorder. The owner of a copyrighted musical composition can fully protect himself against unauthorized invasion of his property right by refusing to license the broadcasting station to perform his musical composition; but, when he expressly licenses and consents to a radio broadcast of his copyright composition, he must be held to have acquiesced in the utilization of all forces of nature that are resultant from the licensed broadcast of his copyrighted musical composition. It is common knowledge, of which the court should take judicial notice, that programs from commercial broadcasting stations are interspersed with lectures, instrumental and vocal musical compositions, sermons, speeches, etc., many of which are not protected by the Copyright Laws of the United States, and many of which can be unconditionally and freely performed by the broadcasting station and, if during the reception of such programs, one using the radio in his business is required to turn the dial of the receiving set so as to render inaudible any copyrighted composition, the utmost difficulty and confusion will result, and a condition ensue that was never within the intent of Congress in passing the Copyright Act or within the reasonable purview of the terms thereof."

"Sleeping Partners"

(*British Int.*, Dec. 12; running time, 71 min.)

A mediocre French farce. The plot has very little substance. It is, in fact, ridiculous, because the hero, a middle-aged man, is made to behave like a young boy suffering from puppy love, getting down on his knees and behaving stupidly throughout. There is very little human interest and none of the characters create any sympathy:—

The heroine, bored by her husband, accepts an invitation to the hero's home for an after-dinner cigarette. When she arrives there the hero makes love to her and she feels faint. He rushes to get her some smelling salts but, through an error, he gives her a sleeping potion instead. She immediately falls asleep. He does not know what to do with her and falls asleep himself. They both awake the next morning and the heroine is horrified to find that she had spent the night away from home. She fears the wrath of her husband. Before she had a chance to leave the hero's home her husband arrives there, begging the hero to help him out of a mess. He had spent the night away from home, also. The hero, relieved to find this out, arranges affairs so that the husband does not know about his wife. He gives the husband a sleeping potion and suggests to the heroine that they go out together. She refuses the invitation, saying that she had benefited by her experience of the night before.

The plot was adapted from the comedy by Sacha Guitry. It was directed by Seymour Hicks, who also takes the part of the hero. He is assisted by Edna Best, Lyn Harding, Herbert Waring, Marguerite Allen and David Paget. The sound is not very clear.

"Hook, Line and Sinker"—with Bert Wheeler and Robert Woolsey

(*RKO*, released November 29; running time, 75 min.)

A very good comedy, of the usual Bert Wheeler and Robert Woolsey type. This time the pair are real estate operators, who turn into hotel managers so as to oblige the heroine. The comedy occurs in the scenes where they are shown conducting the hotel. Gangmen learn that among the visitors are many wealthy people and decide to rob the safe, containing their valuable jewels. There is much machine-gun shooting when a rival gang comes to the hotel for the same purpose. The pair of heroes unwittingly touch machine gun levers and the guns start shooting bullets automatically, making the gangsters believe that the guns are manipulated by experts. The final comedy scene is towards the end, when the sheriff arrives at the hotel and the lights are turned on: he congratulates the two heroes for having so frightened the gangsters as to make their capture possible.

There is, of course, a love affair; Dorothy Lee, who had met the two friends and had interested them in her hotel enterprise, marries Bert Wheeler and her mother (Jobyna Howland), Robert Woolsey: she had consented to this after she had found out that her lawyer, who wanted her daughter as a wife, was the leader of one of the gangs, his object being to get hold of her wealth.

The plot has been founded on an original story by Tim Whelan. Edward Cline directed it. The talk is very clear.

"The Passion Flower"

(*MGM*, December 6; running time, 80 minutes)

Very good, but it is an entertainment for adults only, it has no appeal for children. Although there are some slow moments, the action holds the interest well throughout, thanks to the excellent direction. The director has succeeded in keeping his characters real at all times. They are likeable because they are easily understood. Zasu Pitts deserves special mention because she carries the sole comedy part artistically. Charles Bickford is in the difficult part of a husband who loves two women. But he gives a restrained performance:—

The story opens showing two cousins, both very wealthy. One is married to a Don, older than she. He gives her everything that money can buy. The other confesses her love for the family chauffeur. When the father learns of the affair, he forces his daughter to leave with the chauffeur. They are married in the home of the wealthy cousin, who, for a wedding present, offers them her large and expensively furnished ranch. The chauffeur is too proud to accept it and, with his wife, rents a two room furnished apartment in a middle-class district. He gets a job as a stevedore. For five years, during which time they have two children, the husband struggles but does not advance. His wife, true blue,

stands the drudgery because she loves him. He loses his job and, wanting to see his children get the benefit of country life, swallows his pride and accepts the ranch from the cousin. In time the cousin falls in love with him. The Don learns of it but he can do nothing about it, particularly since his wife tells him that she will not divorce him. The chauffeur's wife knows nothing of the affair. When she hears of it, she consents to let her husband run away with the cousin, even though she loves him passionately. The husband and the cousin go to Paris. When he receives a letter from his wife asking him to go back to her, he decides to return. On the trip back they learn that the Don had died. She now wants him to divorce his wife so that they may marry. This she agrees to do. When he reaches America the husband does not let his wife know. The cousin induces the wife to apply for a divorce. The husband, however, goes to the wife and tells her that he loves her. She, too, tells him that she had never ceased loving him. The cousin interrupts the scene. But the husband tells her that he loves his family more than anything else in the world, and that he intends to stay with them. The cousin, a good sportswoman, and a woman with a heart, gives him up to his family.

Kay Francis, as the Don's wife, is excellent. Charles Bickford, too, is good as the husband. Kay Johnson gives a pleasing performance as the wife. Lewis Stone is admirably cast as the Don. Zasu Pitts takes the comedy part as the housekeeper. The story is by Kathleen Norris; it was directed by William de Mille. The sound is good. (Out-of-town review.)

"Free Love"

(*Universal*, Jan. 5; running time, 69 min.)

A fairly entertaining picture of marital difficulties. The constant bickering between the hero and the heroine, however, becomes tiresome. Neither of them creates any sympathy because of their intolerant, often stupid, attitude towards each other. One loses respect for the heroine, who, although married to the hero and is the mother of two children, because of her willful desire to be free of all bonds, forgets her duty and suggests to her husband's best friend that he take her out of town for a week-end. Furthermore, it is not pleasant to see a husband strike his wife, even though she provoked him:—

The hero and the heroine, after being married happily for six years, suddenly get on each other's nerves. The heroine permits herself to be influenced by a quack psychoanalyst, who tells her that she should lead her own life and leave her husband. She does this. The hero pleads with her to return home and tells her that he will try to be tolerant. She does return home, but with the understanding that she will live there as a guest and not as a wife, to go and come as she pleased. The hero consents to this but his patience is taxed when he hears his wife make arrangements to go to Atlantic City with his best friend. He punches his friend on the jaw, leaves in a fury, and becomes intoxicated. He becomes friendly with a girl and while on his way to Atlantic City with her he meets with an accident. His wife discovers all this and prepares to go to Reno for a divorce. The children become ill and the hero forbids the heroine to leave their home. She opposes him and he knocks her out with a blow on the chin. This brings her to her senses and she later pleads for forgiveness. They are reconciled.

The plot was adapted from the stage play "Half Gods," by Sidney Howard. It was directed very well by Hobart Henley. In the cast are Conrad Nagel, Genevieve Tobin, Monroe Owsley, Zasu Pitts, Slim Summerville and others. The talk is clear.

Suitable chiefly for high-class audiences.

"Men of the North"

(*MGM*, Dec. 27; running time, 61 min.)

A fair program picture! It is an outdoor story of the Canadian Northwest, so familiar to picture audiences. The hero is shown accused of a crime he had not committed, falling in love with a mine-owner's daughter, saving her life, and eventually being cleared of the unjust accusation. It may interest children because of the atmosphere, but on the whole it is no more than just another picture of this kind.

Willard Mack's "Monsieur le Fox," has furnished the plot. Hal Roach directed it. Gilbert Roland is the hero, Barbara Leonard, the heroine, and Robert Elliot, who does about the best acting, is the sergeant. The sound is poor in spots. (Out-of-town review.)

Note: This picture has not yet been shown in this zone.

"The Truth About Youth"—with Loretta Young and Conway Tearle

(First National, rel. Nov. 30; running time, 66½ min.)

Fair! It is the familiar story of the young man who is engaged to one girl and falls in love with another—a notorious woman. The direction is good and so is the acting, but the story material does not give the actors a chance to rise to any heights. There is some human interest in the closing scenes, where the heroine, impersonated by Loretta Young, reveals to Conway Tearle that it is him she loves and not David Manners, the young man she had been engaged to:—

The hero, one of the three guardians of the son of a dead friend, desires to see his ward married happily to the fine daughter (heroine) of his housekeeper. The young man, when he returns from college, becomes infatuated with a cabaret entertainer, a notorious gold-digger. When his guardians try to persuade him to give up the woman, he resents it and marries her at once. When the entertainer finds out that the young man was not as wealthy as she was made to believe he was, she orders him out of her apartment. The hero, not knowing the break between the two, attempts to buy the entertainer with money hoping thus to break up the young man's infatuation. He gives her money to pretend that she is his. The young man, however, comes to his senses and returns home, begging forgiveness. The hero loved the heroine secretly. Nevertheless, he urges him to marry her at once. He is shocked to find out that he had been married to the entertainer. But the heroine succeeds in making the hero understand that she was in love not with her young fiancé, but with him. The hero is happy; and so are his two friends, as well as the young man.

The plot was taken from the play, "When We Were Twenty-One;" Wm. A. Seiter directed it. David Manners is the young man, and Myrna Loy the entertainer. J. Farrell MacDonald, Myrtle Stedman, Harry Stubbs and others are in the cast. The talk is pretty clear but the sound is poor, particularly in the low notes. (Out-of-town review. Not a road show.)

"Only Saps Work"

(Paramount, Dec. 7; running time, 74 min.)

An amusing comedy! Leon Errol, in the role of a kleptomaniac, provides most of the laughs by the manner in which he takes things and avoids being detected. For instance, he wants to travel. He visits a bank and comes out with a satchel-ful of money. While riding on a train, he wants a cigar. In a few minutes the man sitting alongside him misses his cigars and Leon Errol is offering him a smoke. There is some suspense in the scene where Leon Errol tries to get rid of a suitcase containing the money he had stolen from the bank. He throws it out of the window, but it is picked up by a bell-hop, who has aspirations to become a great detective, and brings it back to the room:—

The hero, a college graduate who is anxious to make good without the help of his father, accepts a position as a pantry boy at a health farm. He meets the heroine by accident. She is attracted by his looks, and when she finds out that he is going to the farm she induces her father to go there for his health. She accompanies him there. The hero is held up by Leon Errol, but he overcomes him. Instead of turning him over to the police he pities him and takes him home. They become friends and Errol joins him by going to the farm as a guest. The heroine thinks that the hero is the manager and the hero keeps out of her way because he does not want her to know his real work. The hero finds himself involved in a robbery that had been committed by Errol. Errol explains that the hero had nothing to do with it and he is exonerated. The hero explains his position to the heroine but she admires him all the more for it and they are united.

The plot was adapted from the stage play "Easy Come, Easy Go," by Owen Davis. It was directed by Cyril Gardner and Edwin H. Knopf. In the cast are Richard Arlen, Mary Brian, Stuart Erwin, Anderson Lawler, Charlie Grapewin and others. The talk is clear.

"See America Thirst"

(Universal, Nov. 24; running time, 70½ min.)

A fairly amusing burlesque on gunmen; but it becomes boring after the first two reels, because of the slow action. The dialogue is not very funny, but the situations Harry Langdon and Slim Summerville find themselves in when they are mistaken for two notorious gunmen are amusing and at times suspensive. One such scene is where

they both find themselves in the pent house of the leader of one of the gangs. In trying to make their escape, they go out on the terrace. Langdon sits down on what he thinks is a seat but it turns out to be a battleship gun and Summerville, playing around with the machinery, unknowingly pushes a lever and the barrel slides out, leaving Langdon suspended in the air. In the next scene Summerville finds himself in a similar predicament. These situations are somewhat similar to those in Lloyd's "Safety Last":—

Langdon and Summerville, two hoboes, hitch on a truck being driven by bootleggers, members of a notorious gang, who had with them \$250,000 belonging to their leader. They are stopped by a rival gang and in the heat of the battle drop the money into the hoboes' hands. With all that money they become men of leisure and go to a night club frequented by gunmen. They are mistaken for two dangerous gunmen and realizing the position they are in they play up to it. The heroine, an entertainer in the night club, and supposedly the girl friend of the leader of one of the gangs, is there to get information on both gangs, being sent there by the District Attorney's office. She becomes friendly with the hoboes and assists them in eliminating the gangs. When their real identities are discovered, they overpower the gangs with the aid of an exterminator and leave the scene with all the money.

The story was written by Vin Moore and Edward Luddy. It was directed by William James Craft. Others in the cast are Bessie Love, Mitchell Lewis, Matthew Betz, Stanley Fields, Lloyd Whitlock and LeRoy Mason. The talk is clear.

A NATIONAL MAGAZINE IN DEFENSE OF THE INDEPENDENT EXHIBITOR

At last a national magazine has told the reading public the true story of producer oppression and has shown with dramatic clarity why the exhibitor has shown so many poor films. Get a copy of the December issue of the *North American Review* and read "The True Story of Gideon Nathan," by Norah Wellesby. Gideon Nathan is not, of course, the real name of the exhibitor; it has been suppressed for an obvious purpose.

With the producers spending a hundred million a year on advertising and on publicity, we know there are few editors who can tell the inside story.

In the hope that we may keep open this avenue of contact with the public, let us each write to the editors of the *North American Review* expressing our appreciation for their courage. Their address is 9 West 37th Street, New York City. They will be interested, I am sure, to hear about your troubles.

THE TONE QUALITY OF THE RCA PHOTOPHONE AT LEAST FORTY PER CENT SUPERIOR TO THAT OF WESTERN ELECTRIC

Recently RCA Photophone gave a demonstration to exhibitors at its quarters at 411 Fifth Avenue for the purpose of giving them an opportunity to compare the sound quality of its instrument with that of Western Electric.

The amplifier was connected with the loud speakers of both instruments, in such a way that the current could be switched from the one system to the other.

The engineer in charge did not tell the exhibitors what system was in use while the film was shown; but in a short time the exhibitor could tell by the difference in the tone quality.

The tone that was reproduced by the RCA loud speakers was sharp and crisp; the tone that was reproduced by the Western Electric horn was dull.

It is this test that won over the Navy engineers and induced them to contract for RCA Photophones instead of for instruments of any other brand.

I was present at the demonstration and had an opportunity to observe that the exhibitors, none of whom had any technical knowledge, were able to tell the difference in the tone quality instantly. At one time the engineer attempted to mislead them by switching back and forth several times; but the exhibitors were not to be fooled; they knew what system was in use.

My gratification at this demonstration was, needless to say, great; I have been recommending the RCA system of sound reproduction for nearly three years, because I believed that the RCA Photophone gave the best sound. And only by good sound can the picture-going public be held at the theatres.

THE STATUS OF THE "MUSIC TAX" UNDER THE NEW ORDER OF THINGS IN THE INDUSTRY

Frequently I receive inquiries from exhibitors whether they have to pay royalty to the American Society of Composers, Authors and Publishers, now that the music is recorded on the film, and that they pay for "score" charge to the producers.

The American Society of Composers, Authors and Publishers collects royalty by virtue of the District Court decision in the city in the Shanley Restaurant case, upholding the Society's rights under the Copyright Law, and of many other court decisions. In the Shanley Restaurant case, the judge found that the restaurant was performing their copyrighted musical compositions at public performances for profit; therefore, it was obliged to pay royalty. It is this and other decisions that give the right to the Society to collect royalty from theatres in which their copyrighted musical compositions are performed, for profit. Whether, however, the Association has the right to collect royalty from those who reproduce their copyrighted music from a film sound track, it is a matter that has not yet been determined judicially.

There is justification in the assertion of many exhibitors that it should be the producer who should pay for any royalties that may be attached to their performances, so long as they use "film" music exclusively; the sound track is part and parcel of the show, such an important part, in fact, that a film sound picture without the sound track is absolutely useless to them.

The film record consists of talk, for the reproduction of which there is no royalty charge; of copyrighted musical compositions; of uncopyrighted musical compositions, and of neutral sounds, for the reproduction of which the exhibitor is not required to pay royalty. Suppose the exhibitor did not want to pay royalty; under the present arrangement, he could not turn off his mechanism to stop the reproduction of the copyrighted musical numbers, because the sound track is not marked appropriately; therefore, the constitutional rights of the exhibitor are, in the opinion of this paper, violated, for he is, against his will, forced to pay for the performance of copyrighted music in his theatre when he does not want to do so and cannot prevent it. Even if he could do it, there would result the kind of confusion Judge McCormick had in mind when he was rendering his decision in the Debaum case, treated in another article in this issue, which confusion he condemned.

The American Society of Composers, Authors and Publishers may assert that a film sound track is a record, such as mentioned in the Copyright Act, and that all those who reproduce music from it at public performances for profit must pay royalty to the holders of the copyrighted numbers. When Congress was framing the Copyright Act, there were no talking pictures; therefore, it could not have foreseen such a condition as exists today. For this reason, it is my belief that the exhibitor who should choose to carry the matter to the courts would have at least a fifty-fifty chance of beating the American Society, particularly because the charge to the producer for the recording rights by the copyright owners is based on the number of seats the exhibitor's theatre has.

BISHOP OLDHAM'S ATTACK ON THE INDUSTRY

According to *The Times Union*, of Albany, N. Y. on November 27, the Rt. Rev. G. Ashton Oldham, Bishop of the Episcopal diocese of Albany, called upon all Christians of the community, regardless of faith, to stop the "welter of sex exploitation and filth, the glorification of crime and vice, the brazen defiance of all moral standards," which he declared marks the "decadent" moving picture entertainment of today and the advertising of it.

Bishop Oldham was speaking to the combined congregations of the seven Episcopal churches of Albany in Thanksgiving Union services in the Cathedral of All Saints.

The Times Union states that this was the second attack in Albany on the "lust of moving pictures" within ten days, the same theme having been used in the first attack by Catholic clergy at a meeting of 1000 Catholic women at the Ten Eyck hotel.

Bishop Oldham quotes from advertisements inserted in newspapers for current attractions. "The Dark Enchantress Who Led Him to Dishonor," "Even Good Men Become Beasts," "On the Brink of Hell You Cannot Deny Love," are some of the extracts he quoted. "It appears from the newspaper advertising that only filth and indecency attract and that even a clean and worthy play must be disguised

by lurid advertising," the Bishop said. "It is time something is done about it. When one realizes that multitudes of schoolboys are being trained to look upon criminals as heroes and instructed that success in life depends upon getting away with it at any cost, the danger of this republic in the hands of a generation so reared is manifest."

For several weeks this paper has been condemning the filthy advertising campaign that has been established by Warner Bros., calling the attention of the industry to the possible consequences; but Warner Bros., not only have not discontinued that campaign of filth, often misrepresenting the picture, but have intensified it. The other theatre-owning producers, seeing that Warner Bros. are resorting to it with impunity, have adopted the Warner tactics, thus throwing their Codes of Ethics to the winds.

HARRISON'S REPORTS warns the producer that nothing but a calamity will befall the motion picture industry unless there is an end to such a campaign; there is destined to be a revolt among the religious people, a revolt that will bring about such stringent legislation that even the most innocent references to sex and crime will be forbidden. Let them beware!

THE KANSAS CITY STAR ON THE FILM RACKET

The Kansas City Star, one of the most reputable papers in the United States, and the greatest in the middle-west, made the following editorial comment in the issue of November 25:

"There is no surprise in the outcome of the action against the leading film corporations on the charge of violation of the anti-trust law. The charge was that exhibitors were obliged to sign standard contracts offered them because the combine controlled 98 per cent of all motion pictures, the contracts being of course, precisely what the combined producers wanted them to be. Whether control was literally 98 per cent or a little less does not matter; it eliminated competition and forced on the exhibitors such terms as the producers chose to make.

"We hear much of racketeering nowadays. The term has become significant of high-handed, criminal oppression. It serves to exact from the individual or large groups heavy tribute on pain of business curtailment or some other kind of harassment. Yet the monopoly which is uncontrolled by some kind of government regulation is, or may be, only a more responsible name for the racket. It may, and in many cases has, worked about the same way and with the same result.

"The federal supreme court has ruled, without a dissenting opinion, against the film monopoly. Just what relief the ruling may bring to the exhibitors remains to be seen, but if, as a result of breaking the combine, we shall have real competition in film production, the charge should be beneficial not only to the general motion picture business, but to the standards of production as well."

A NEW ONE!

The attorneys for one of my subscribers writes me as follows:

"We represent an exhibitor who had purchased a theatre and taken over certain film contracts. He also entered into new film contracts with various distributors. Later, he had a controversy with the distributors and upon his failure to submit to arbitration, all distributors sent the usual requests for cash deposits. He was unable to raise the money and he was forced to close his theatre.

"He is now suing all the defendants for triple damages, as provided by law. . . . However, the attorney for the distributors has intimated that the exhibitor, by virtue of his having accepted the contract, became a party to the illegal arrangement and he is, therefore, estopped from now claiming any damages sustained as a result thereof. . . ."

The intimation of the distributor's lawyer reminds me of the story where a pedestrian was slugged on the head by a robber. The thief was arrested, tried and convicted.

The pedestrian, having heard that the hold-up man had some property, brought a civil suit against him to recover damages for his broken skull. The defendant's lawyer, however, objected to the victim's demand on the ground that his head should not have been in the path of his client's black-jack; therefore, he said, he is not entitled to any damages.

HARRISON'S REPORTS offers to its subscribers and readers the greetings of the season.

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SIDNEY KENT'S BLOCK-BOOKING VIEWS

The December issue of *The Motion Picture Monthly*, the house organ of the Hays organization, published for propaganda purposes, contains an article by Mr. Sidney R. Kent, of Paramount-Publix, in which he, in an effort to defend block-booking, compares motion picture buying with subscribing for magazines. He says partly as follows:

"How fortunate it is that the subject of magazine subscriptions has not become a football of politics!

"Do you realize that you have on your library table a really frightful article about so-and-so, and such and such?" some relative or acquaintance may say to me apropos some subject on which he or she has a particularly strong and sincere feeling.

"Well, it comes with the magazine I subscribe for. I guess you'll have to blame the editor," would be my easiest answer.

"But I should scarcely expect that as a result of this and similar incidents, some one would start a movement to make it illegal for me to subscribe to a magazine a year in advance. In any legislation in this spirit were passed, I can assure you that it would be a death-blow to the dissemination, and even to the writing, of thoughtful literature on current developments in science, art, economics and sociology, political thought, business, or any other important field.

"A backward step such as this, is, in connection with magazines, inconceivable. It might not be, though, if someone had inadvertently given to the magazine subscription some unfortunate name like 'block reading,' which could be seized upon as a handle by politicians.

"Yet the case of motion picture wholesaling is no whit different from that of magazine subscriptions. . . .

"Here are several facts worth the thought and careful consideration. . . .

"For each sound picture that our company makes, we have a possibility of 10,000 sales in the United States. A picture that is popular at the box-office may sell as many as 7,000 accounts out of a possible 10,000. A picture that is not popular will go only to 1,200 or 1,400. If block booking operates, as its opponents claim, to force every exhibitor to take every one of our pictures, how in the world could we make so many sales on one picture and so few on the next? . . ."

* * *

This is not the first time that the representative of a producer has compared the renting of pictures

with the selling of magazine subscriptions; Mr. Milliken, of the Hays office, did so not very long ago.

HARRISON'S REPORTS is undertaking in this article to point out, and to present proof, to Mr. Kent as well as to all others who think likewise that there is no similarity, even the remotest, between renting pictures and selling books or magazine subscriptions.

I have tried to resolve in my mind what connection there is between the incident Mr. Kent describes in the second paragraph of his article and the renting of salacious pictures, but I have been unsuccessful. Magazines have a set policy; they are devoted either to sex stories, or to clean and wholesome stories, or to scientific treatises, or to any of the many subjects that serve the human mind or man's physical needs. When I subscribe to a magazine, I do so to the kind that serves my particular tastes or desires. If I should subscribe to a scientific magazine and should happen to find in one issue a sex article, so dirty that it is unsuitable for my family, I would protest to the editor and would ask him if he intends to print other similar articles. The protests such editor would receive would be so many that he would either desist printing such stories in the future or lose most of his subscribers. But it is unlikely that an editor of such a magazine would violate his policy.

But what is happening in the motion picture industry? People go to a theatre with their wives and children, feeling that they would see a clean and wholesome play; instead, they are confronted with scenes and situations that make the father regret that he took his family there. There is no use protesting; if the theatre is producer-controlled, the manager is a mere automaton, and has to show the pictures owned by the company or contracted for by the home office; if he should happen to be an independent exhibitor, he has no choice in the matter—he is forced, by the block-booking system, to buy the entire product of that particular producer. There is, in fact, no way out for him, for not one of the big companies produces one hundred per cent clean and wholesome plays.

I cannot make a connection between his statement in his fourth paragraph and block-booking either.

Mr. Kent says: "A picture that is popular at the box-office may sell as many as 7,000 accounts. . . . A picture that is not popular will go only to 1,200 or 1,400. If block-booking operates . . . to force every exhibitor to take every one of our

(Continued on last page)

"The Devil to Pay" with Ronald Colman*(United Artists, Dec. 20; running time, 71½ min.)*

A delightful comedy, very competently acted and directed. But it is a picture for sophisticated audiences; it is not for the rank and file. The dialogue is gay and witty, and although there is more talk than action it never becomes tiresome. There are some extremely amusing situations. One is where the hero, the son of an English lord, coming back home, with just a few pounds in his pocket, passes a dog store. He is so attracted by the looks of one of the dogs, who also seems to take a fancy to him, that he parts with his money and buys the dog. Another situation is where the hero, whose rather is determined to throw him out, and who is being lectured accordingly because of the shiftless manner in which he was living, makes his father change his mind and even give him 100 pounds to boot:—

The hero, a gay and irresponsible young man who finds it difficult to settle down, comes back to his father's home in London after having spent all the money his father had sent to him. There he meets the heroine, a chum of his sister's, who is to become engaged to a Grand Duke. They are attracted to each other. At a party given for the heroine by her parents to announce her engagement to the Grand Duke, the hero is insulted by the Grand Duke and the heroine breaks her engagement. Her father is furious and tells her that the hero is only after her money, but against all parental objections she becomes engaged to the hero. She forbids him to see any of his lady friends. Her father discovers that the hero had gone to visit one of his friends and tells this to the heroine. When the hero comes to see her she breaks off the engagement and hands him a check for 5000 pounds, thinking that he had just been after her money. To her surprise he takes the check but instead of keeping it sends it to the impoverished Grand Duke. When the heroine learns of this she is ashamed of herself and pleads with the hero to forgive her. They become reconciled.

The story was written by Frederick Lonsdale. It was directed by George Fitzmaurice. In the cast are Loretta Young, Florence Britton, Frederick Kerr, David Torrence, Mary Forbes, Paul Cavanagh, Crawford Kent and Myrna Loy. The talk is clear.

"The Birth of a Nation"*(Triangle Film Corp., running time, 105 minutes)*

This is a re-issue of the picture Griffith produced several years ago. Time seems to have begun to tell on what once was a masterpiece, and was so considered for several years; but the art has progressed so much that it can no longer be considered as such from the production and acting point of view, even though what is unfolded remains almost as stirring. The characters act queerly, in swift jerky motions, a method which was Griffith's style of direction in the dear old days. It is evident that the negative has begun to deteriorate, for in some scenes the photography is very poor. In some scenes the action appears the same as that one sees in bioscope machines used in penny arcades. Some of the situations still stir one's emotion as they stirred them when the picture was first released. One of such situations is where the hero's young sister jumps off a cliff in her effort to escape from the hands of a negro, who pursued her. The horrors of the degradation of the South, when the white Governor of one of the Southern States was trying to put through a program of equality of the two races, are just as stirring now as they were then.

The musical accompaniment is very good. But it is doubtful if it adds anything to the picture, except to save money for the exhibitor by making an orchestra unnecessary.

"The Cohens and Kellys in Africa"*(Universal, Jan. 19; running time, 68 min.)*

Pretty entertaining. This time the Jewish and Irish partners are engaged in the piano business. They are constantly bickering, but they are only fairly amusing. There are one or two situations that are comical. One of such situations is where the partners and their guides dress up in lion skins in order to escape from cannibals. They lose each other and finally Kelly finds himself alongside a lion and starts talking to it thinking it is Cohen. He is horrified when he finds Cohen alongside of him and realizes that it is a real lion that he is close to:—

The two partners find their piano business on the decline because they cannot make the piano keys from real ivory.

They meet an explorer and form a party to go to the jungle to procure ivory. They take their wives along with them. Finally the party starts out on the expedition. They encounter many difficulties and are captured by a band of cannibals, who immediately prepare to cook them. They make their escape by means of lion skins. Still they cannot find ivory. Finally they come upon a tribe and Cohen discovers that the chief is an old friend of his from the east side in New York. The tribe has an enormous amount of ivory in its possession. They also have a miniature golf course. Cohen drives a bargain with the chief. He offers to play their champion and if he should win all the ivory is to be turned over to him. He does win. The partners collect all the ivory and go back home happy that they had accomplished what they had set out to do.

The story was written by Edward Luddy and Vin Moore. It was directed by Vin Moore. In the cast are George Sidney, Charlie Murray, Vera Gordon, Kate Price, Frank Davis, Lloyd Whitlock, Nick Cogley and Ed Kane. The talk is clear.

Children should enjoy it very well.

"Along Came Youth" with Buddy Rogers*(Paramount, Dec. 20; running time, 73 min.)*

An excellent breezy entertainment, such as only Buddy Rogers is able of turning out. There is freshness and charm in the stories in which he has so far appeared and "Along Came Youth" is no exception to the rule. There is much comedy, contributed chiefly by Mr. Rogers; but Stuart Erwin, as the nearsighted man, pal of the hero, and William Austin, help a great deal. There is also a thrilling steeplechase for good measure.

This time Mr. Rogers takes the part of a young American sportsman, stranded in London. He has to take a job as a walking model for a fashionable tailor, parading in front of a fashionable hotel, with his friend carrying on his back a sign calling the attention of people to the clothes the hero was wearing. He sees the heroine and is so fascinated by her beauty that he ecstatically tells her what a beautiful girl she is. He loses his job and is hired by a South American to be his cook. The hero has another cook, friend of his, prepare the first luncheon. His employer is so pleased with the food that he takes him to London with him. His home happens to be near that of the heroine. The hero is elated to be near the girl he admires, and even loves. He manages to meet her but he does not tell her that he is merely a cook. A steeplechase is to be held and the hero wishes he could have his own horse, whom he had pawned, to enter him in the races. He induces his employer's wife, a fat woman, to permit him to buy a horse and he buys the horse he once owned. On the day of the races the hero gave a luncheon to the best people of the neighborhood. His employer returns from a trip and upsets everything. The hero is forced to tell everybody who the real owner of the horse is; also that he is merely a cook. The heroine leaves the table and disappears. The hero thinks that she was angry at him for his deception. The fat woman persuades her husband to let the hero run the race. The hero takes part in the race and wins. His joy is without bounds when he, after the race, finds the heroine and learns from her that she had not ceased loving him because of the fact that he was poor.

Lloyd Corrigan and Norman McLeod have directed it from a story by George Marion, Jr., who received his inspiration from Maurice Bedel's novel, "Molnoff." Frances Dee is the heroine. Leo White, Evelyn Hall, Arthur Hoyt, Charles West and others are in the cast.

"Hello Everybody"*(British Int., Dec. 19; running time, 40 min.)*

Fairly entertaining. There is no story connected with this picture. It is just a series of musical numbers and skits on the order of "King of Jazz," but, of course, not as well done or as amusing. There is one amusing skit, a burlesque on Shakespeare's "Taming of the Shrew," in which Anna May Wong is featured. There are some effective dance and vocal numbers. The most amusing skit is one in which two men, during a conversation, keep on smacking each other until they are finally both knocked out.

It was directed by Adrien Brunel. The cast includes a number of well known British stage, radio, and screen stars. The talk is fairly clear.

"The Royal Bed" with Lowell Sherman and Mary Astor

(RKO, released January 15; running time, 75 minutes)

An excellent light comedy, with a charming love affair, and with some pathos now and then. Mr. Sherman does an excellent piece of acting. He takes the part of a King, reigning over a little European Kingdom, but he is a man with understanding, a fact which makes his character likeable. The way by which he is shown handling the affairs of the state, his arrogant dictator, the revolutionists, and his wife, who gives him more trouble than all the others put together, prove Mr. Sherman an actor of great ability. Mary Astor, too, does well as the princess:—

The Queen of a little European Kingdom, whose affairs are conducted by a dictator, goes to America to make a state loan. A marriage has been arranged between the princess (heroine) and a foreign prince, but she hates the prince, because she loves her father's secretary. She is encouraged by the King, who loves his daughter and wants to see her happy, but the Queen, who is the dictator within the household, will have as a son-in-law no other than the prince. A revolution takes place and the Palace is attacked. The dictator wants to put all the revolutionists to the sword. But the King will have no bloodshed; befriending the revolutionary leader, he forces the dictator by a ruse to resign, with the result that the King brings peace to his Kingdom. The wedding ceremony is being prepared in the church but the King marries his daughter to the man she loves secretly, and then orders them to "exile," sending them out of the country before the Queen had had an opportunity to learn what had happened. But he determines to be the real ruler in his own household.

The plot has been taken from the play by Robert E. Sherwood; it has been directed by Lowell Sherman himself, with Mr. Henry Hobart assisting. Nance O'Neil is the Queen, Mary Astor, the Princess, Anthony Bushell, the lover, Robert Warwick, the dictator, and Hugh Trevor, the foreign prince.

"Fighting Through" with Ken Maynard

(Tiffany, released Dec. 20; time, 68 minutes)

Very good! It is a western melodrama, with many thrills, and with ability to hold the spectator in suspense. There is in the end a fight between the hero and the villain that has not been equaled in pictures for some time. This ought to give followers of western melodramas pleasure to their heart's content. Though the principal acts of the chief characters are about the same as seen in other pictures of this type, they are presented in a somewhat refreshing way:—

The hero and his partner own a gold mine. The villain covets it. The hero finds his partner in the villain's saloon, intoxicated and gambling heavily, and carries him away, taking him to their cabin. That day the partner's sister arrives. As she had not been met by her brother, she accepts the hypocritical hospitality of the villain. The villain's man goes to rob the hero's cabin. As he is seen by the hero's partner, the villain shoots and kills him. The villain arrives with the heroine, and when she finds her brother dead she is made by the villain to believe that the hero had shot him. The hero escapes and sets out to prove he was innocent and to capture the murderer. Towards the end, he succeeds; he enters the villain's saloon unobserved and, hiding himself in the room upstairs, overhears the murderer talk about the murder to the villain; he thus learns the identity not only of the murderer but also of the instigator of the crime. He gives the villain a severe beating and then delivers him to the sheriff.

William Nigh directed the picture from a story by John Francis Natteford. Jean Loff plays opposite Maynard. Wallace McDonald, Carmelita Gerahty, Bill Thorne, Fred Burns and Charles L. King are in the cast.

"The Lion and the Lamb"

(Columbia; released Jan. 1; time, 74 minutes)

Mediocre! The direction and the acting are uninspired. There are a few high spots but these fail to raise its rating. One of such high spots is Raymond Hatton's comedy work; it is the only thing that stands out. Even the mystery tone of the picture falls flat; it fails to mystify:—

The hero, an Englishman who had just come into a title, arrives in London with his pal, an American, with

whom he had roughed it everywhere. After leaving his chum, he is mistaken for a pickpocket, and, having been struck on the head and rendered unconscious, he finds himself in the den of the Lambs, an organization of gangsters, headed by the Professor and a Russian woman. The Russian woman takes a liking to him. He is asked to join the gang. At first he refuses but because his life is threatened and because he loves adventure he joins them. He goes on a job with them and is stationed as a lookout at the home of a wealthy diplomat while members of the gang are inside the house, searching for the Star of Burma, a valuable jewel. While this is going on, the diplomat's daughter (heroine) walks in, sees the hero, likes him, and promises to meet him at luncheon. Just then the burglar alarm goes off and foils the burglary. This compels the hero to leave in haste. The heroine is mystified. The hero abandons the gang and takes up his estate; but he does not assume his title, preferring to remain incognito for a while. He meets the heroine next day but because he had spied a member of the gang again he leaves her without explaining his act, except that he is a lord. He takes the crook to his home and through a ruse induces him to sign a paper that proved his innocence of any crime. He then sends a warning to the professor. The heroine calls on the hero determined to find out who he really is. The professor comes, too, and demands the jewel from the heroine. He is ordered out, but the professor, through a scheme, captures the heroine. The hero rushes to the crook headquarters, and, finding there the Russian woman alone, takes her as a hostage. He returns to the castle but is captured by the gang. He and the heroine are bound and gagged, and put in an upper room. The jewel, which she carried on her person, is taken away from her, but the hero, by working himself loose, starts a fire and attracts the fire brigade. The firemen save the hero, the heroine and the American just as they were to be killed by the gang. The professor is captured but the Russian woman is let free.

George B. Seitz directed the picture from a story by E. Phillips Oppenheim. Walter Byron, is the hero, and Miriam Seegar the heroine. Montague Love, Carmel Myers, Raymond Hatton and others are in the cast. The sound is poor in some places. (Out-of-town review.)

"The Middle Watch"

(British Int., Dec. 19; running time, 97 min.)

A fairly entertaining comedy. But it is too long drawn out and at times it becomes tiresome. The plot is very thin and has little imagination. The farcical situation in which two girls, having been left over aboard a warship after a party, and being forced to remain there over night, endeavor to avoid being discovered by the Admiral of the Navy, who had come aboard the ship, is amusing at first but because of the repetition it becomes boring:—

The heroine and her chum decide to stay on board a warship for dinner, her chum having just become engaged to one of the officers. This officer promised to see that they get back to shore after dinner. The last boat to go off is out of repair and the girls are forced to remain on board. The Captain (hero) a woman-hating bachelor, is informed of this and is terribly upset and angry until he meets the heroine, with whom he immediately falls in love. He makes things as comfortable as possible for the two girls giving them his spare room and his own sleeping quarters. Everyone is comfortably settled when the hero receives a message that the Admiral is coming aboard his ship. The girls are warned that they must not be discovered and they promise to keep in hiding. They are, however, finally discovered by the admiral who, in anger, tells the hero that he will be discharged from the navy for the occurrence. The heroine in a charming fashion makes the Admiral relent. The Admiral's wife comes aboard and when she discovers the two girls she demands an investigation. The chaperon of the girls, who had also been left aboard, recognizes the Admiral's wife and discloses the fact that many years ago the Admiral's wife had been in the same position as the girls were in at the present time. Explanations follow after that and all is forgiven. The heroine had fallen in love with the hero and they are united.

The plot was adapted from a musical play by Ian Hay and Stephen King-Hall. It was directed by Norman Walker. In the cast are Owen Nares, Jacqueline Logan, Jack Raine, Dodo Watts, Frederick Volpe and others. The talk is fairly clear.

pictures, how in the world could we make so many sales on one picture and so few on the next?" I could hardly say that Mr. Kent does not know the answer to this question of his, for he does; he is merely trying to defend an undefensible system and is not so careful as to what arguments he uses. He knows very well, for example, that an independent exhibitor contracts for his entire product in the beginning of each season, a period normally anywhere between June and October. When he buys the entire product, he is expected to pay for it even though he may not run it. And there are many cases where the exhibitors do not run particular pictures, because they are unsuitable for their customers. That is why in some pictures the "sales" are so few. It is not really the sales; it is the "showings."

There is one thing to which I desire to call Mr. Kent's attention in refutation of his argument that picture-renting and magazine-subscription-selling are the same thing: When a person buys a magazine and finds that it contains sex or other articles that he considers harmful for his family, he does not compel the members of his family to read it; but can he do the same thing with pictures? When he pays anywhere from two to ten dollars in admissions for the entire family, he cannot leave the theatre if he should find that the picture is not clean and wholesome, or if it deals with crooks. And he cannot blame the exhibitor either, as Mr. Kent intimates that he should, in the case of a magazine, blame the editor. He does not know who the "editor" of that filthy picture is.

To make a comparison between magazines or books and pictures logical, we must imagine a state of society where books are too expensive to produce: the first copy costs anywhere from ten thousand to one and one-half million dollars (the cost of the picture's negative) and each copy anywhere from twenty-five to five hundred dollars (prints, from single reel black-and-white, to twelve-reel subjects in colors, narrow or wide film). In such circumstances, the individual cannot afford to buy a book or a magazine. As a result, halls are set up where people, for a nominal admission price, go to hear a person read the book aloud. The hall manager rents his books or magazines from a circulating library (exchange). What would be the hall manager's feelings if the exchange manager, when he goes to him to rent one or two of his books, tells him: "You must rent all our books or we will not rent you any." "But," the hall owner says, "many of your books are unsuitable for my custom. My clientele consists of many children and your sex or crook books or magazines will demoralize them." "I cannot help it," replies the exchange manager. "You must buy all or none." And because the hall manager refuses to rent all his books, clean and "dirty," the distributor, owner of that circulating library, orders his real estate department to set up a hall in opposition to the recalcitrant hall owner. This happens in many cities and territories with the result that the distributor owns many halls. He establishes a rule that no books shall be rented to independent hall owners until his books are first read in his own halls. In addition, he, by virtue of his "buying power," forces the owners of other national circulating library systems to refuse to sell his competitors, independent hall owners,

until he "exhibits" their books in his own halls; and frequently forbids them to rent such books to these hall owners at all, his intention being to drive them out of business, and thus "till" the field exclusively. And to make his domination complete, he, with the other national circulating library systems, sets up trade boards (Film Boards of Trade) in the different zones to impose unbearable conditions upon the independent hall owners by means of one-sided uniform contracts and arbitration boards, forcing the independent hall owners to become mere slaves.

What would happen if such a condition ever arose in the book and magazine field? The people of the United States would be so aroused as to demand of the legislatures and of the United States Congress to declare the book and magazine industry a public utility, subject to rules and regulations prescribed by law. And that is exactly what is going to happen unless the producers better the moral quality of the pictures and cease imposing unjust and unreasonable protection over their competitors, the independent exhibitors.

THE BUNCO GAME OF SUBSTITUTIONS

Mr. Jay Emmanuel, Editor of *The Exhibitor*, of Philadelphia, Washington, and New York, has printed in his December 15 issue a strong editorial condemning severely the practice of some producers of selling one thing and delivering another.

"The groceryman who orders a case of eggs," Mr. Emmanuel says, "naturally would resent receiving a sack of potatoes, particularly if he were asked to pay egg prices. No court in the country would consider for a moment a suit attempting to force him to take the potatoes merely because the wholesaler had potatoes and no eggs. . . ."

"For years HARRISON'S REPORTS has waged a valiant battle against the substitution evil and has done this almost single-handed, getting no assistance from the national trade press and frequently being assailed as a radical. Pete Harrison has done splendid work, pioneering in this field. We are proud to take our stand besides him.

"At every meeting of exhibitors the substitution evil has been brought up, but no concerted action seems to have been taken. It is high time that all unaffiliated exhibitors got together on this evil.

"The Hays organization has done much that is constructive, but it has been and persistently is blind to what is virtually a bunco game on the part of its constituent members. If Mr. Hays enjoys even a fraction of the power generally accredited to him, he could abolish this practice. The inference is that he is either helpless or indifferent. From the active efforts of the administrative machinery he is supposed to control, it would appear that he countenances the practice.

"The fault seems to lie with the home offices and not with the exchanges. The exchange manager who presumes to make even mild protest is shown what has been done in other exchanges, with the intimation that if he cannot do as well replacement will be in order.

"At the M. P. T. O. A. convention, the Board of Directors passed a resolution requesting the producers to furnish information thirty days in advance of release on any substitution to all accounts. . . ."

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